

THE END OF THE CENTURY VIEWING GUIDE!!!

PSYCHOTRONIC Video®

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MARC LAWRENCE
THE ASPHALT JUNGLE

CORNELL WILDE
THE BIG COMBO

JESUS FRANCO
WORKING WITH ORSON WELLES

LARRY TAMBLYN
OF THE STANDELLS!!!

GRETA GYNT
DARK EYES OF LONDON



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Intro-2

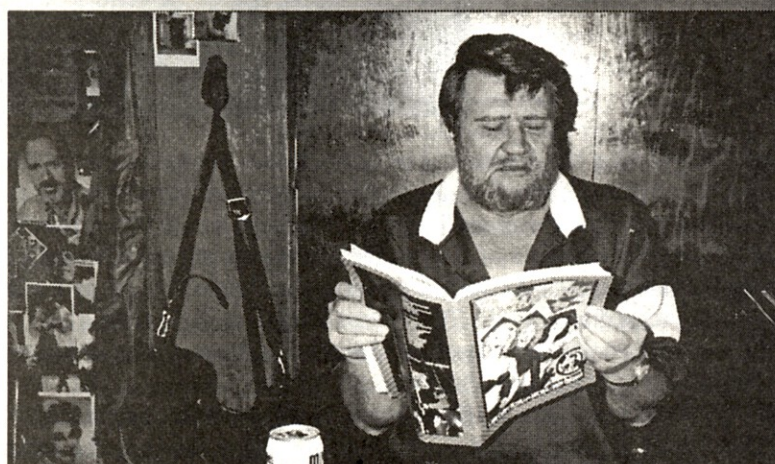
Letters-4

**To Avoid
Fainting-8**

Reviews 1-10

Books-19

**Who Reads
PV?-25**

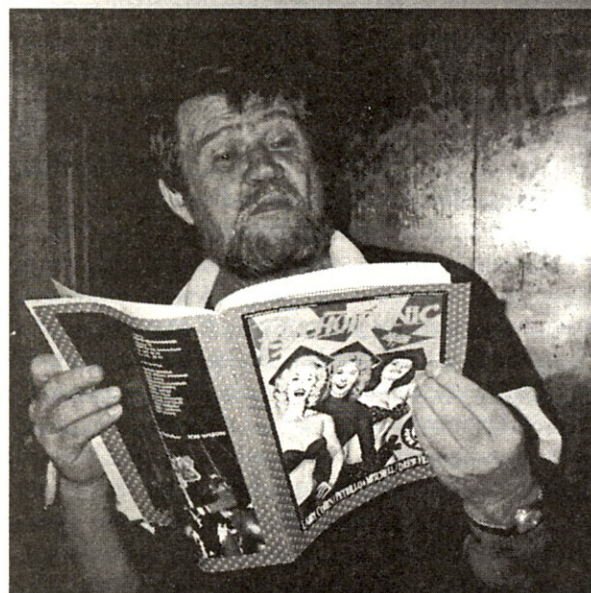


**The Damned and the
Demented-28**

Marc Lawrence-34

Jesús Franco-44

Larry Tamblyn-48



Cornel Wilde-58

Reviews 2-67

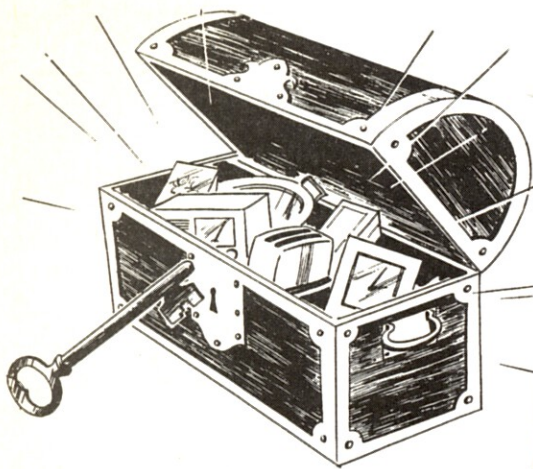
Greta Gynt-77

Spare Parts-85

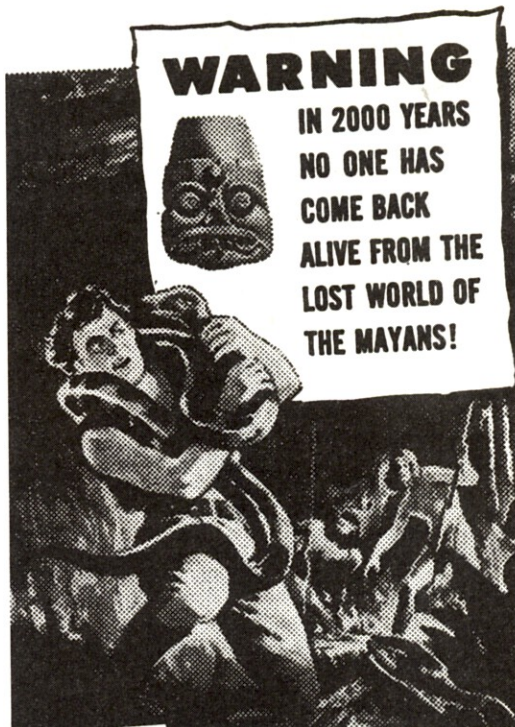
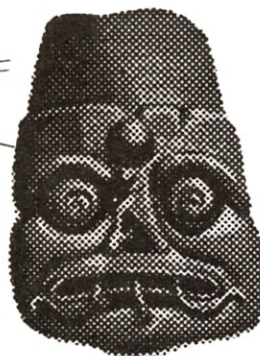
Fanzines-87

Never To Be Forgotten-91

CONTENTS



**ALSO GOOD AS
LOBBY STUNT ONLY**



**PSYCHOTRONIC®
NUMBER 29, 1999**

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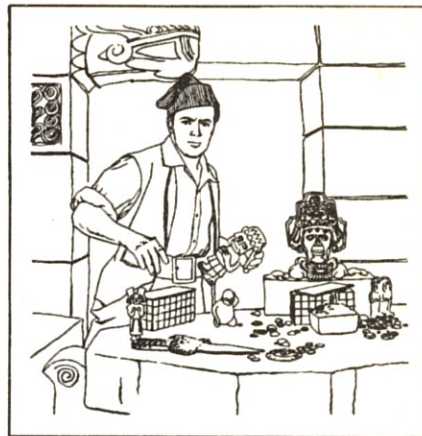
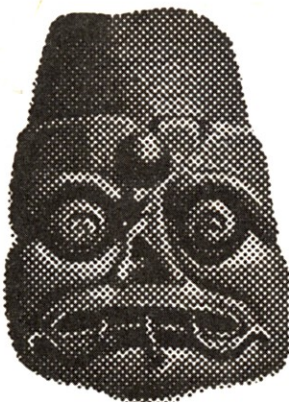
LARRY TAMBLYN was the keyboard playing leader and founder of The Standells. Hearing "Dirty Water" in a grocery store recently made my day, but far from being "one hit wonders" or just a "garage band," Tamblyn's four piece combo recorded some of the best rock tracks of the 60s and made some memorable movie and TV appearances. His older actor brother Russ was interviewed in PV #8. Prof. Fred Hopkins of Seattle also interviewed Conrad Brooks, Edd Byrnes, James Hong, and David Marks for PV. His band recently backed Pat Boone.

MARC LAWRENCE has been in films since the early 30s and is still working! Often typed as a gangster, and assumed to be Italian, the former Max Goldsmith played all types of character parts. His life took a devastating turn when he was ordered to testify at early 50s H.U.A.C. hearings in Washington. He ended up hospitalized, blacklisted, (understandably) paranoid and working in exile in Italy for many years. He eventually returned to America to act and direct. I think his story is one the more fascinating we've published. Justin Humphreys, in Charlottesville, VA, also interviewed R. G. Armstrong, Richard Bakalyan, Royal Dano, Jonathan Haze, Bo Hopkins, and L. Q. Jones for PV.

GRETA GYNT, from Norway, was in many (mostly British Rank Studios) features from the 30s to the 60s. Once groomed for Hollywood stardom, the glamorous (usually blonde) actress is probably best known to PV readers for starring with Lugosi in DEAD MAN'S EYES. Norwegian Niels Solberg (aka Wasp Man) also interviewed Julie Ege for PV.

JESUS FRANCO has been interviewed many times recently, since he returned to directing. Nobody has managed to cover his entire (200+!) feature career and we're not going to this time either. We asked the Spanish cult director to concentrate on his surprising work with the great Orson Welles. Interviewer Dennis Daniel, of Bay Shore, NY, also interviewed Julie Adams, John Agar, Dario Argento and James Karen for PV.

CORNEL WILDE died over 10 years ago, but we jumped at the opportunity to run an unpublished interview with the long time Hollywood star (THE BIG COMBO) who deserves to be better known for his unique directing career (NAKED PREY, BEACH RED, A BLADE OF GRASS...). David DelValle, in L.A., also let us publish his Cameron Mitchell interview.



After years of having people (nearly every day) using terms like "snail mail" and asking for our internet address, we finally have one and we're happy about it. It's **psychotronic@ezaccess.net**. You can now E-mail your orders, letters or whatever to us. There's no doubt that it's the goal of the big businesses that are running our lives more every day (Exxon/Mobil!?) to have everyone (as long as they have some money or credit) on the planet hooked up to this vast lucrative addictive network and to make sure everybody else feels stupid and left out. The successful selling of this concept rivals and surpasses the way we were convinced to enter WWII, fear Communist nuke attacks, buy televisions and use credit cards. Try and spend one day without reading or hearing - dot com. I hope that the "Millennium bug" problem can be solved in time but I wonder if, in the near future, accidental or planned power outages will make ROAD WARRIOR a reality. Meanwhile, sometime in 99, we'll probably have a PV web page. By the way, we continue to use Macintosh equipment. I don't want to put any more cash in Bill Gates' account than I have to (this is what passes for rebellion in America these days!).

PV interviewers who have had books published so far include Max Allan Collins (too many to mention), Dennis Daniel (the radio industry), Edouard Dauphin (horror novels), Rudolph Grey (Ed Wood Jr.), Ian Johnston (TV reviewing), David Konow (Al Adamson), Maitland McDonough (Dario Argento, fringe directors, erotic movies), Anthony Petkovich (porn stars), Michael Price (two on forgotten horrors...), Cynthia Rose (James Brown, techno music...), and Bill Warren (many on sci fi movies). And interviewer Keith Bearden is now the editor of WFMU's LCD magazine!

Our local video store is still in the planning stages for 99 and I'm working on this publication above where it will be (and in NYC). Last issue we offered minimal cash for SP speed VHS tapes of feature films from any era, any country (as long as they're subtitled or dubbed), of any type (except hard X porno). The response was great and we've been receiving many tapes for trade (and even for free). As long as the tapes and boxes are in good shape, we're still interesting in trading for them (subscriptions, merchandise...). No bootlegs, dupes or promos! You could send your list or ask and we'll send a master list of what we're looking for. Please write, cable, telegraph, call, fax, or E-Mail (info on opposite pg.) if you want to clear out all or part of your video collection.

Goodbye to The Palladium on 14th St. in NYC. There's nothing left of it anymore or the great pool hall that was upstairs. At one time (even before Times Square) it was but one of many theaters in the always changing neighborhood near Union Square Park. I saw some great rock shows there (including The Buzzcocks and Iggy) in the early 80s. The first night Mia and I met (thanks to Char Rao and Dale Ashmun), we went there and saw Divine (!) sing.

PSYCHOTRONIC® NUMBER 29, 1999

THANKS TO: Jesus Franco, Greta Gynt, Marc Lawrence, Larry Tamblyn, Steve Brigati, Gordon Smith, Eric Caiden, Renata Somogyi Butera, Ken Lamplugh, Frank Henenlotter, Johnny Ramone, Barry Monash, Bill Lustig, Incredibly Strange Films, Video Plus, Cape Copy Center, Alpha Blue Archives, Something Weird (SW), Shocking Video, Luminous, Scorched Earth, Video Search Of Miami (VSOM), Video Vault, SVE, Englewood Ent., Video Vortex, Just For The Hell Of It (JFTH), Sinister Cinema, The Fang, APix, 20th Century Fox, LIVE, New Line, E. I. and everybody who has sent in videos for our store.

DEDICATED TO: Rocky Wilson

COVER: WHITE SLAVE SHIP
(62) from A.I.P.

MY FAVE CURRENT TV SHOWS:

Uncut movies without
commercials.

THE SIMPSONS, THAT 70s
SHOW, KING OF THE HILL
(all Fox)

LARRY SANDERS (repeats),
CHRIS ROCK, DENNIS
MILLER (all HBO)

LEGENDS, BEHIND THE
MUSIC (both VHI)

TALK SOUP, NIGHT STAND
(both E!)

And: BIOGRAPHY (A+E), they
even did Col. Sanders!, THE
DAILY SHOW (Comedy Central)
- as soon as they change hosts,
DARIA (MTV),
SPACE GHOST (Cartoon
Network) and news from other
countries (various channels).

J.D.K.

PSYCHOTRONIC MAIL

GHOUARDI/PAPA/BIRD...

In the beginning of the (new) film *RUN AND KILL*, the fat Chinese guy in the leading role was humming "Papa Oom Mow Mow" while preparing his breakfast, and later, when leaving his apartment. - **Martin Frostberg (Stockholm)** "Papa" is also heard in *BREAST MEN* (97).

The Witchdoctors quote "Papa Oom Mow Mow" on "Tearing Me Apart" on their wonderful Brain Machine disk. - **Patrick Lozito** Thanks to several readers for the info on the 2'nd annual Ghouardifest (held Oct 10/11) in Berea, Ohio.

LIZ RENAY

The "lost" Liz Renay features mentioned are *HOT RODS TO HELL* (66), with Jeanne Crain, not Jean Simmons, and *A TIME TO SING* (68), with Hank Williams Jr. In both, she's seen very briefly as a bar patron. Both were Sam Katzman productions. - **Dewey Webb (Phoenix, AZ)**

#28 was the best issue for a while, I think. The Liz Renay i/v was great - her life should make a pretty wild (and hard to believe) movie. - **John Harrison (Berwick, Victoria, Australia)**

Celebrity gangster Mickey Cohen (who also dated Candy Barr), took over the West Coast gambling rackets after Bugsy Siegel was murdered. He was sent to Alcatraz in 61 for tax evasion. He spent four years in solitary and was nearly beaten to death by another inmate. When paroled, he became a friend of the Rev. Billy Graham. Like Liz, he hated (U. S. Attorney General) Bobby Kennedy. - Her movie *LADY STREETFIGHTER* was from 81.

DAVID MARKS

I saw Brian Wilson at the downtown Manhattan Tower Records in July. He autographed my original copy of a Surfin' Safari LP. Wilson was only the second celeb I waited in line to get an autograph from. The other was Cab Calloway back in the 70s. Since our interview, Brian asked David if he wanted to join him for a tour, but Marks stayed with The Mike Love Beach Boys. Apparently, only Bruce Johnston can play with both Wilson and Love. The new Beach Boys doc. *ENDLESS HARMONY: THE BEACH BOYS STORY* debuted on VHI in Aug. A brief recent David Marks interview is included and two great rare TV clips from *THE RED SKELTON Show* (!) in 63 feature him. They do "Surfin' Safari" and all sing "The Things We Did Last Summer" accapella. They wear stripped T shirts and white clam digger pants with flare cuffs. Part of *ONE MANS CHALLENGE* was also



THE THRILL KILLERS



shown. This doc. acknowledges session musicians (Carol Kaye and Hal Blaine), other producers, and even Mike Love writing credits. I love VHI for their often excellent rock and roll documentaries but they air an obscene number of commercials - as many as NINE per break! A longer version will be on video and a CD version is from Capitol. Fred Hopkins will be writing the liner notes for the Sundazed David Marks CD comp. By the way, in 86 Dave Marks and The Marksmen played as part of the South Bay Surf Band Reunion show (also with The Belairs, Eddie And The Showmen and others). And Sam Riddle was the host of the 9TH STREET WEST SHOW

BO HOPKINS

The Bo Hopkins article was good, but too short! Would have loved to read even more! Also enjoyed the L. Q. Jones and R. G. Armstrong was a terrific read as well. Justin Humphreys is a good writer. - **Jim Perine (Grove City, Ohio)**.

Bo Hopkins was everywhere in the 70s, but I was amazed at all the stuff he's done since I last saw him in *MIDNIGHT EXPRESS*. I rented *MORE AMERICAN GRAFFITI* and it was a lot better than I'd heard, plus you get Rosanna Arquette and Naomi Judd in bits. - **Hugh Shelton (Centerline, MI)** The *FROM DUSK TO DAWN* sequel is *TEXAS BLOOD MONEY*, directed by Scott Spiegel. Some more of Bo's TV credits: *PHYLIS DILLER* (66), *JUDD FOR THE DEFENSE* (67), *MOD SQUAD* and *RAT PATROL* (both 68), *IRONSIDE* (72), *HAWAII 5-0* (73), *CONFLICTS*, *MAN HUNTER*, *FRIENDS AND LOVERS*, and *THE ROOKIES* (all 74), *THE COURT MARTIAL OF LT. CALLEY* and *BARBARY JONES* (both 75), *JIGSAW JOHN* (76), *WOMAN ON THE RUN* (77), *CHARLIE'S ANGELS* (79), *FANTASY ISLAND* (82), *MATT HOUSTON* (83), *THE A TEAM* and *FINDER OF LOST LOVES* (both 84), *MURDER SHE WROTE*, *SCARECROW* and *MRS. KING*, and *AN AMERICAN PORTRAIT* (all 85), *THE FALL GUY* and *CRAZY LIKE A FOX* (both 86), *MIKE HAMMER* (87), *DRUG FREE KIDS* (88), *MATLOCK* (91), and *MURDER SHE WROTE* (92). His wives included beauty queen Joni Ward and Eleanor Sian Green and he dated actress Jean Simmons in early 80s.

MICKY SPILLANE

I remember seeing a clip of Spillane reciting "Twas The Night Before Christmas" (on a Steve Allen show). I've read that Christopher George was from Royal Oak, MI, not South Carolina. - **Hugh Shelton (Centerline, MI)**

Larry Cohen was not "fired as director" of DEADLY ILLUSIONS. He left the project following disagreements with producers who altered his screenplay and interfered with his direction. - **Tony Williams** Ass. Professor. Film Studies, S. Ill. U., (**Cabondale, Ill.**) Williams wrote the McFarland Cohen book: *Radical Allegories Of An American Filmmaker*. MY GUIN IS QUICK and RING OF FEAR are both available from THE FANG (see To Avoid...).

REVIEWS

Re: DEMONS OF THE MIND. I think you've confused John Paul Jones with Paul Jones, former singer with Manfred Mann, who starred in Peter Watkins' PRIVILEGE. Paul Jones often appeared on the British version of The Mickey Mouse Club (also with Francesca Annis). He became a spokesman for swinging 60s permissiveness before undergoing a religious conversion. - **Tony Williams, S. Ill. U., Cabondale, Ill.** I meant to write Paul (John Paul is from Led Zep) and, of course - PRIVILEGE (not PERFORMANCE!) but Paul Jones (born Paul Pond) is also the actor in DEMONS.

ASSIGNMENT TERROR was released here as DRACULA JAGT (chases) FRANKENSTEIN on video in the early 80s. It was re-released this year with a great new cover, showing an amazingly clear close-up of Gene Reyes as Taoh-Tep, the mummy. Frankenstein is called "Ulrich von Farankselan" (!) in the German version. Someone said Hugo Fregonese did at least 70% of the movie. I love this ridiculous movie but the incredible music makes me sick. - **Andreas Piper (Munster)** Fregonese, directed in his home country (Argentina), then in America, England, Germany and Italy.

You were right the first time around. Trey Parker was the star of CANNIBAL: THE MUSICAL and billed himself as Juan Schwartz. Matt Stone also appears, but in a supporting role. And regarding your review of John Woo's ONCE A THIEF, you said "A North American series starring an Oriental woman would have been a first." Margaret Cho (a Korean American) starred in her own (thankfully) short lived ABC sitcom ALL AMERICAN GIRL. Quentin Tarantino made an appearance on her show where he said he doesn't like movies because they're too violent! - **Richard York (Oklahoma City)** We saw the Cho show, but I forgot about it when writing about ONCE A THIEF. Her standup act is funnier.

Re: BEACH GIRLS AND THE MONSTER, was it the same Jon Hall who was the executive producer/cinematographer of SIDEHACKERS aka FIVE THE HARD WAY (69)? - **Harry Young (Chic)** I imagine it was, since he was an expert cameraman. The Crown Int. biker movie starred Ross Hagen. I don't think he produced a record by The Skunks though (from a flyer sent by Young, who wrote the liner notes to ? And The Mysterians re-issues on Collectable.

Mark Mayer at WKJG in Ft. Wayne, IN, spearheaded an effort to resurrect NIGHT OF EVIL (PV #20). Since the production was local (apparently the first shot in Ft. Wayne), he contacted the producer's estate, did research on the history of the film, shot documentary intros and wrap-arounds and took broadcast quality video from a pristine print. The program (with the film running uninterrupted) is available for \$17.95 (ppd) to WKJG at 2633

W. State Rd., Ft. Wayne, IN 48608. Belated congratulations on your World Fantasy Award. Good of you to run a photo of both Gahan Wilson and the statuette that is his handiwork. I've never forgiven Tom Synder for his rude treatment of Wilson during his TOMORROW appearance. - **Todd Mason (TV Guide, Philadelphia)**

The DJ in ZOMBIE VS. MARDI GRAS (PV #28), from New Orleans, is the same John Sinclair who managed the Mc5. He lives in a commune. The MORTAL KOMBAT sequel review should have said blonde Bridgette Wilson as Sonja. DARK ROMANCES, a horror anthology featuring Brinke Stevens that we recommended way back in PV #4 is finally being made available: from Salt City (212) 714-3575. Vol. 1 (BORN EVIL!) is the first release. ELVIS MEETS NIXON (PV#26) by Allan Arkush, is from Avalanche. YOU ARE WHAT YOU EAT (PV # 28) with Tiny Tim is also available from Iry Video (800) 669-4057. John McNaughton's GIRLS IN PRISON (PV # 23) is now on tape from Dimension. THE FEAR (PV #21) from APix is now aka THE FEAR HALLOWEEN NIGHT. THE BEATNIKS (PV # 16) is now available from Englewood. Yet another Mark Lester/Larry Cohen collaboration is MIS-BEGOTTEN.

OBITS

Back in 76, I worked at the old Colony Theater in Plymouth, MA. Henny Youngman did a performance there. He asked us (me and other ushers and concession people, all under 18) if we could get him some pot. Needless to say, we were all surprised that a man of his age smoked pot, but we got it for him. - **Angela Mark (Jamacia Plain, MA)**

The late John Derek's first films were SINCE YOU WENT AWAY (44) and I'LL BE SEEING YOU (44). Then he was drafted. His mother Dolores Johnson was an actress (in late 20s features). - **H. Pfeffer (The Bronx)**.

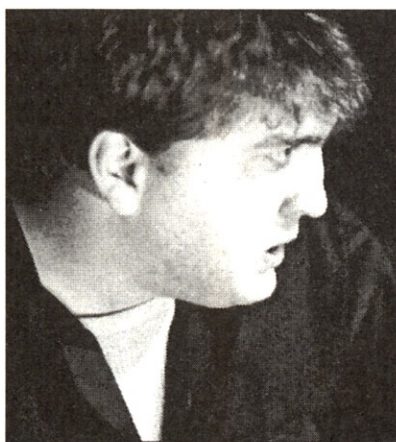
Phil Hartman was also a PEE WEE'S PLAYHOUSE regular and designed rock LP covers. Jerry Capehart also managed Eddie Cochran, co-wrote "C'Mon Everybody," and "Teenage Heaven" and produced others.

OTHER INTERVIEWS

Christopher Mitchum ran for California State Assembly as a Republican. Edd Byrnes apparently forced the current Ed Burns (SAVING PRIVATE RYAN...) to change his official billing to Edward Burns. - **Walter L. Lilly (S.F.) The L.A. Times**



PRIVILEGE (Paul Jones)



Several people wrote regarding last issues Daniel Roebuck letter "dumb horror dweeb." It was just one guys opinion, not ours. We like Roebuck and would never call anybody a "dweeb."

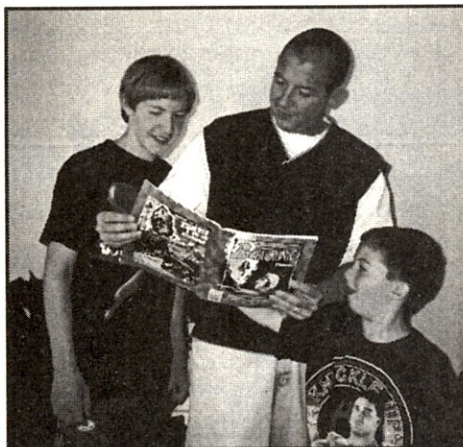
called PV about Mitchum's past credits. It seems his opponents told the local media that he had been in a "porno" film. They were referring to the (R rated?) *ONCE*, in which he and Marta Kristen were naked. Politics is a dirty business.

Some more R, G, Armstrong TV credits: *KRAFT TV THEATRE* (57), *PERRY MASON* (58, 59, 62), *MR. LUCKY* (59), *ANDY GRIFFITH*, *TEXAS JOHN SLAUGHTER* and *THE GARLAND TOUCH* (all 61), *SURFSIDE SIX*, *87TH PRECINCT*, *ALCOA PREMIERE*, and *G.E. THEATRE* (all 62), *IT'S A MAN'S WORLD* (63), *KRAFT SUSPENSE THEATRE* (64), *THE FUGITIVE* (twice), *RUN FOR YOUR LIFE*, and *SLATTERY'S PEOPLE* (all 65), *THE F.B.I.* and *FELONY SQUAD* (67), *HAWAII 5-0*, *LASSIE* and *DORIS DAY* (all 69), *CANNON* (71, 73), *MARCUS WELBY* (74), *POLICE STORY* and *McMILLAN AND WIFE* (both 74), *SWITCH*, *ELLERY QUEEN*, and *MOVIN ON* (all 76), *BARETTA* (77), *VEGAS* (79), *CHARLIE'S ANGELS*, *VISIONS*, and *SKAG* (all 80), *STRIKE FORCE* and *THE STOCKERS* (both 81), *TRAPPER JOHN M. D.* (82, 84, 85), *THE DUKES OF HAZARD* (83), *MATT HOUSTON* (84), and *MATLOCK* (89). These credits (and Bo's) are from Gene Freese's *Cult Characters* magazine

ETC.

Regarding your list of part - Indian musicians, I guess it's a habit of essentially white Caucasian people to claim some Indian ancestry, as was the case with the recent "Discussion of race" where (Billy Boy) Clinton men-

tioned his (I guess accurate) AmerInd ancestry, immediately followed by AmerInds expressing annoyance. - **Walter L. Lilly (S.F.)** Still more part Native North American Indians are Keely Smith, Kay Starr, Jan Savage (*The Seeds*), R. B. Greaves, Loretta Lynn and L. L. Cool J!



Scott, Zach and Spencer Williams

Great pics of Bobcat Goldthwait reading PV. He came out here for a comedy festival in 94 and went berserk. On a live Melbourne Tonight show (hosted by Andrew Denton) Bobcat smashed one of the TV monitors, tipped the host's desk over, stomped up and down on a Logic award (our equivalent of the Emmy), plugged *SHAKES THE CLOWN*, and had some pretty unflattering things to say about Sharon Stone (who was in one of the *POLICE ACADEMY* films). Bobcat also ran amok as a celebrity contestant on *SALE OF THE CENTURY* and a number of other live shows nervously cancelled scheduled appearances. Just had our annual Melbourne Int. Film Festival, which featured a blaxploitation retrospective. It was pretty good to see a lot of the "politically correct" crowd storming out in disgust during a screening of Rudy Ray Moore's *HUMAN TORNADO*. - **John**

Harrison (Berwick, Victoria, Australia)

I picked up the original Psychotronic Encyclopedia when it first came out. You warped a then 13 year old Toledoan's mind back then. I was the only kid in 8th grade who really wanted to see *THE UNDERTAKER* and *HIS PAL*, and you're still doing a good job. I'm in L.A. now working as a writer and still trying to keep myself as Psychotronic as possible. - **Mark D. Cappelletty (Playa del Rey, CA)**

PV

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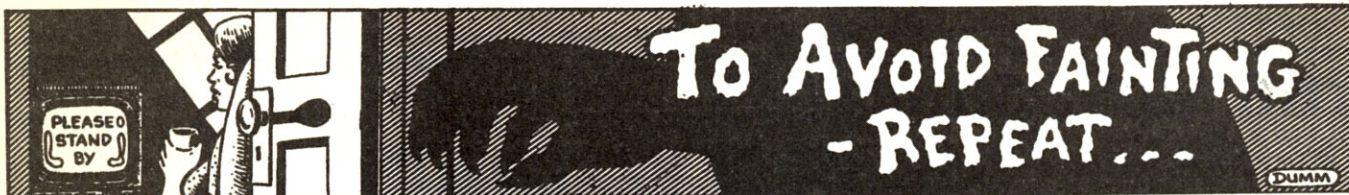
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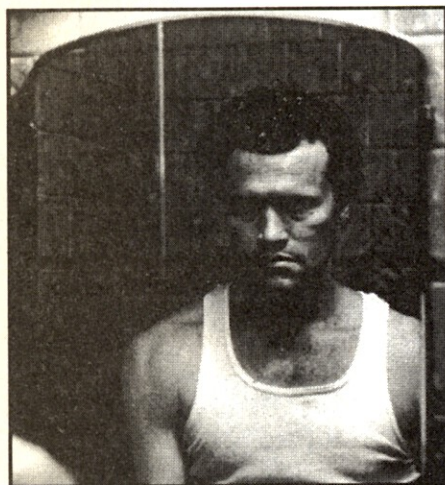
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ANCHOR BAY is releasing Argento's *TENEBRE* (82) aka *UNSANE*, *PHENOMENA* (aka *CREEPERS*) and *DEMONS* (both 85) and *DEMONS 2* (86). These are all the superior original Euro versions. Herzog's *NOSFERATU THE VAMPIRE* (78), starring Klaus Kinski, will be in English and German versions plus a special coffin package with both. Planned DVD and Roan Group laser versions will include commentary and many extras.

COLUMBIA/TRI STAR has lowered the prices of *IN A LONELY PLACE* (50), Sam Fuller's *UNDERWORLD U.S.A.* (61), William Castle's *STRAIGHT-JACKET* (64), *THE COLLECTOR* (65), *THE DEEP* (77), *GODZILLA VS. SPACE GODZILLA* (94), and *GODZILLA VS. DESTROYAH* (95).

FIRST RUN has more remastered widescreen titles from Audubon, including Radley Metzger's *THE DIRTY GIRLS* (64), *CARMEN BABY* (66), *CAMILLE 2000* (69), *THE PRINCESS AND THE CALL GIRL* (83) and *DANIELLA BY NIGHT*



HENRY

and *SWEET ECSTASY* (PV #27), both from 62 and starring Elke Sommer, and Claude Mulot's *THE IMMORAL ONE* (80). They also offer Val Guest's British sci fi fantasy comedy *MR. DRAKE'S DUCK* (50), Peter Jackson's new critically acclaimed *FORGOTTEN SILVER*, Jan Svankmajer's *ALICE* (92), Mika Kaurismaki's *ZOMBIE AND THE GHOST TRAIN* and the German cyber doc. *MACHINE DREAMS*. (718) 832-3442.

KINO continues to release amazing compilations of early 30s Hollywood shorts (most are from Paramount). *STUDIO SNAPSHOTS* includes shorts with Anna May Wong, Bela Lugosi, Olsen And Johnson, Fay Wray, Louis Prima, The Boswell

Sisters and many many others. New silent titles include *THE PENALTY* (20) starring Lon Chaney and *THE BELLS* (26), with Karloff. *THE CAT AND THE CANARY* (27) is tinted and comes with the shorts *HAUNTED SPOOKS* (20) with Harold Lloyd and Rene Clair's *CRAZY RAY* (24). The recent doc. *KINGDOM OF SHADOWS* is about silent horror films. Other new releases are Roland West's famous early gangster talkie *ALIBI* (29), Clair's fantasy *IT HAPPENED TOMORROW* (44), Douglas Sirk's *LURED* (47) with Karloff, and Bette Gordon's *VARIETY* (83), set at the famous old theatre near Manhattan's Union Square. More film noir titles: Jules Dassin's *BRUTE FORCE* (47) and *NAKED CITY* (48) and Fitz Lang's *THE BLUE GARDENIA* (53). (800) 562-3300.

MGM has added *NINOTCHKA* (39), with Lugosi, *MILDRED PIERCE* (45), based on James M. Cain's novel, *THE BIG SLEEP* (46), *THE ADVENTURES OF DON JUAN* (48), and *THE BAD AND THE BEAUTIFUL* (52) plus *COTTON COMES TO HARLEM* (70), *SHAFT* (71), *SHAFT'S BIG SCORE* (72), *SHAFT IN AFRICA* (73), *NORMAN, IS THAT YOU?* (76), and *I'M GONNA GIT YOU SUCKA* (88) for \$14.95. They've also reduced these to \$9.98: *C.C. AND COMPANY* (70), with Sid Haig, *TAKE THIS JOB AND SHOVE IT* and *AN EYE FOR AN EYE*, with Christopher Lee (both 81), *BEST SELLER* (87), *THE BOOST* (88), and *BAD INFLUENCE* (90).

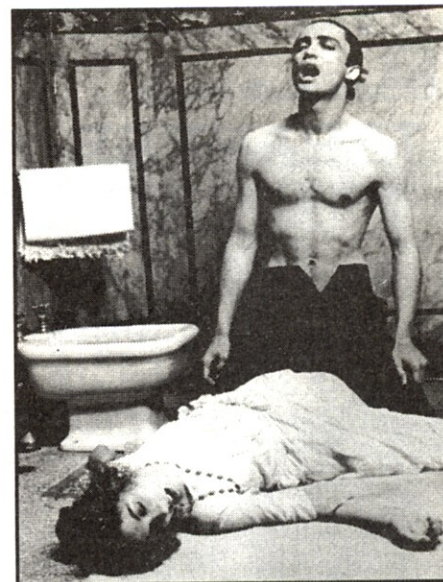
RHINO has added the Monty Python related *AT HER MAJESTY'S PLEASURE* and *THE SECRET POLICEMAN'S BALL, POOPIE!* (it's *MYSTERY SCIENCE THEATER 3000* outtakes), *LISTENING TO YOU: THE WHO LIVE AT THE ISLE OF WIGHT FESTIVAL 1970*, and *ROOTS OF RAP: SUGARHILL RECORDS. THE RAMONES AROUND THE WORLD* is live performances (chosen by Marky Ramone) of 18 songs (including "Surfin' Bird"!) and tour footage filmed in Japan, Brazil and other countries. A special edition of 2001 is packaged with the soundtrack CD. \$9.95 re-issues (SP) include *INDESTRUCTIBLE MAN* (56), *BUCKET OF BLOOD*, *BRAIN THAT WOULDN'T DIE* and *TEENAGERS FROM OUTER SPACE* (all 59), *HANDS OF ORLAC* (60), *THE MAGIC SWORD* and *CARNIVAL OF SOULS* (both 62), *NIGHT TIDE* and *THE CRAWLING HAND* (both 63), and *THE BLACK CAT* (66).

TROMA has reissued *THE WEDDING PARTY* (69), *SIZZLE BEACH U.S.A.* (74), *THE FIRST TURN ON!*, (83), *ELLIE* (84), *SGT. KABUKIMAN* and *CLASS OF NUKE EM HIGH 2* (both 91), *TEENAGE CATGIRLS IN HEAT* (95),

THEY CALL ME MACHO WOMAN, *TOMCAT ANGELS* and others for \$14.98 (SP).

20th CENTURY has a *ROCKY HORROR PICTURE SHOW* special widescreen collector's edition, 6 *BUFFY THE VAMPIRE SLAYER* episodes on 3 tapes, a *FANTASTIC VOYAGE* and *VOYAGE TO THE BOTTOM OF THE SEA* double pack and for \$9.98: *LES MISERABLES* (35) with Charles Laughton, *A MAN CALLED HORSE* (70), *VANISHING POINT* and *FISTS OF FURY* (both 71) and *THE POSEIDON ADVENTURE* and *TALES FROM THE CRYPT* (both 72).

UNIVERSAL offers W. C. Fields in the comedy fantasy *MILLION DOLLAR LEGS* (32), he's the President of Klopstokia, *IT'S A GIFT* and *YOU'RE TELLING ME* (both 34), and *YOU CAN'T CHEAT AN HONEST MAN* (39), he's Larson E. Whipsnade, plus Fredric March in *DEATH TAKES A HOLIDAY* (34) which *MEET JOE BLACK* was based on. And now for \$9.98: Don Siegel's *MADIGAN* (68), *THE*



BLOOD FOR DRACULA

LEGACY (79), *FIRESTARTER* (84), *CRY BABY* (90), and *ARMY OF DARKNESS* and, *DRAGON: THE BRUCE LEE STORY* both (93).

ARTESON, Carolco's new video company, offers remastered versions of both *TERMINATOR* movies and the 3 *RAMBO* movies. **COLUMBIA TRI STAR** has a remastered 20th Anniversary edition of *MIDNIGHT EXPRESS* and now sells *THE LORDS OF FLATBUSH* and *SINGLE WHITE FEMALE* for \$9.98. **FOX LORBER** has released these new docs.: Melvin Van Peebles' *CLASSIFIED X* (about how blacks were portrayed in Hollywood movies) and *JACKIE CHAN - MY STORY*, plus

Godard's DETECTIVE (85) and PASSION (92).

IMAGE ENT. has these Andy Warhol/Paul Morrissey movies: FLESH (68), TRASH (70), WOMEN IN REVOLT (72), HEAT (72), and widescreen versions of FLESH FOR FRANKENSTEIN and BLOOD FOR DRACULA. All but WOMEN feature Joe Dallesandro. MPI has released a new (105 min.) special director's edition of HENRY: PORTRAIT OF A SERIAL KILLER, along with the recent HENRY 2. PARAMOUNT has reduced the first 6 STAR TREK movies to \$9.95, and has new re-issues of THE TEN COMMANDMENTS, CHINATOWN, APOCALYPSE NOW, AIRPLANE, and FATAL ATTRACTION.

Also look for Peckinpah's CROSS OF IRON (77) from Hens Tooth, the French DRACULA FATHER AND SON (79) with Christopher Lee, from Water Bearer, KURT AND COURTNEY (98), about the possible murder of Cobain (from BMG), a remastered directors cut of Peter Weir's PICNIC AT HANGING ROCK (75) from Home Vision, and a widescreen restored version of Orson Welles' THE TRIAL (63) from Milestone.

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore).

ALPHA BLUE has lots of sex titles (see ad) but has added more hard to find 70s horror and exploitation features like HEADLESS EYES, JAWS OF DEATH, LOVE ME DEADLY, MOON CHILD, and SWEET KILL.

The **CINEFEAR** catalog is 32 pgs. of horror, exploitation and vintage X videos with ad mat illos. Whole sections cover Franco, Naschy, Italian, Mexican and English titles. \$3 to Keith Crocker at Box 1742, Baldwin, NY 11510 (new address).

COLLECTOR'S CHOICE MUSIC is a slick monthly digest size catalog of thousands of American and import CD's (and select music videos). Every style and era for rock and pop music is covered with a detailed index. (800) 923-1122.

COMMAND PERFORMANCE offers all types of limited edition collectible nostalgia nonsense (talking Three Stooges golf club covers? Neil Diamond statuette?) that nobody needs plus video sets (many are from TV series). (800) 873-8263.

DAEDALUS MUSIC CATALOG features select jazz, blues and classical releases. (800) 395-2665.

ESSENTIAL MEDIA is "your guide to the best in alternative print, video and sound" with sections for goth, grills, punk and comix. \$2 to Box 661245 L.A., CA 90066.

ESTRUS QUARTERLY (#33) is a digest with all their fine mail order records and zines plus articles (The Makers and The Mono Men). \$1 to Box 2125, Bellingham, WA 98227.

THE FANG has a great zine size catalog (already reviewed here) but his correct address is P.O. Box 3333, Main Post Office, N.Y.C. 10116. Send stamps for catalog postage.

JOHN HAZELTON has a new catalog of rare original movie posters (of all types and from various eras and countries) and lobby cards for sale. It's \$10 and mostly in color. Call (516) 421-7203.

IRRESISTIBLE RHYTHMS is a world music one stop with CDs from all over Asia, Africa, S. America..., as well as blues, cajun, zydeco, American Indian, Gypsy, Klezmer and other types. (919) 644-0000 Ext. 474.

LOONIC sells rare tapes and some posters. The latest update includes UNCLE WAS A VAMPIRE starring Christopher Lee and the obscure NO SURVIVORS PLEASE. (510) 526-5681

LUMINOUS (#4) is 100+ pgs. of mostly hard to find Euro horror and exploitation titles (alphabetical) with a large Euro western section. Titles include Michael Powell's AGE OF CONSENT, Godard's TOUT VA BIEN, BLACK JESUS, BLOOD DELIRIUM and FANTOMAS (516) 654-3637.



Half of the WHO

POPULAR CULTURE sells rock and roll reference books on surf and heavy metal music, the Stones, Beach Boys, Elvis, Gershwin, and even John Sinclair's Guitar Army (800) 678-8828.

R.E.C. is a cool cult video rental and sales store near Times Square (at 301 46th St. NYC 10036). Stop by and tell them we sent you/or request their mail order catalog. (212) 397-8680.

RHINO DIRECT (#37) features the new super-Nuggets box on the cover and includes all types of trash culture CDs, books and videos (including the HULLABALOO series). (800) 423-0020.

ROUNDUP (#24) is the mail order catalog of Rounder Records and features blues, jazz, bluegrass, country, New Orleans and world music plus soundtracks and videos. (800) 768-6337.

SHOCKING VIDEOS has a 28 pgs. of new rarities including JIVE TURKEY, MAMA'S DIRTY GIRLS, MISTER FREEDOM, early Warhol films, and even SWEDEN HEAVEN AND HELL and a MONDO JERRY (Lewis) comp! Mark Johnson, HC7777 Box 111, Hinton, WV 25951.

SINISTER issues frequent catalog updates.

Some new titles are GURU, THE MAD MONK, SOFI, DEVIL'S WEDDING NIGHT and SEEDS OF EVIL (541) 779-8650.

SOMETHING WEIRD (Supplement #7) is 24 more pgs. of rarities, including new Frank Henenlotter and Johnny Legend discoveries and lots of Euro spy movies and soft core X titles. See ad.

SOUND AND VISION is a new catalog of rare collector music cassettes, CDs and videos. Check out the video compilations of The Animals, Donovan, Kinks or various TV specials and concerts. It's \$2 (see Cinefear above for address).

STEPHAN GROSSMAN'S GUITAR WORKSHOP Catalog is mostly Vestapol Videos of country (Doc Watson, Chet Atkins...) and blues (Freddie King, John Lee Hooker...) greats and music instruction tapes. (973) 729-5544.

SUNDAZED (#7) is a digest with all their many CD and LP re-issues including the LPs of Nancy Sinatra, Mitch Ryder, The Kingsmen and Buck Owens. (800) 295-8079.

THREAT THEATRE, a long time PV advertiser, has stopped selling videos - except for recent ones directed and/or produced by owner Todd Tjersland. He is filling all previous orders. (360) 412-3179.

TRASH PALACE has updates to their catalog with videos like BLOOD OF THE VAMPIRE, SLAVERS, and Franco's new LUST FOR FRANKENSTEIN. (310) 681-4625.

UNEARTHLY VIDEO has a new catalog with lots of rare horror, exploitation, mystery, from all over Europe and Asian and X rated titles. Box 6811914, Orlando, FL 32868.

VIDEO BEAT! is probably the best catalog for rare rock music movies and also offers many choice JD movies, TV shows with bands, music documentaries and concerts. (415) 397-2425.

VIDEO VORTEX has a new supplement digest catalog packed with new titles like THE NIGHT GOD SCREAMED, UNKNOWN ISLAND and I LOVE YOU, HUGS AND KISSES. 429 Danforth Ave. #414, Toronto, Ontario, Canada M4K 1P1.

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Thanks to John Adams, Bill Barclay, Dave Buscemi, Brian Cantaldi, Steve Ciacciarelli, Kent Coscarelli, Bob Dubbin, Rob Dubler, Ed Felch, J.J. Fountain, Flensing Hlanith, Maitland McDonaugh, Bryan Moose, Stan Olszyna, John Ordano, Robert Price, Andy Schwartz, Daniel Schroedel, James Sharp, Pete Shiarella, Mike Shields, Jeff South, John Story, Larry Thomas, Dan Vegso, Greg Viar, Eric Yarber and anybody else who sent us video tapes.

PV



40s

WHISPERING GHOSTS (Fang, 42) D Alfred Werker, S Lou Breslow, P Sol M. Wurtzel

Radio detective Van Buren (Milton Berle) and Euclid (Willie Best) go to an old ship to try and solve a murder. A scared black servant (Best had been in *THE GHOST BREAKERS* with Bob Hope) was typical for the time, but this 20th Century release takes the racism further. Besides making jokes about Euclid's cowardice, stupidity and skin color, his boss purposely doesn't tell him that he's discovered that the ghosts are really actors. Long Jack (John Carradine) and his "crazy sister" (Rene Riano) both talk about the spirits of slaves, then secretly project a film of a scary bone through the nose African on the wall. A suspicious bearded professor (Milton Parsons) shows up with a know it all book salesman (Grady Sutton) and the heiress (co-star Brenda Joyce) is bound and gagged. There's a joke about *MOBY DICK* (Barrymore version), and besides pretending to be an old captain, Carradine is fun imitating a frog. With Arthur Hohl (police inspector), John Shelton (boyfriend), Abner Biberman (suspect), Charles Halton (attorney), and Frank Faylen (announcer). The radio star idea was from Red Skelton's *WHISTLING...* movies. Werker made *A HAUNTING WE WILL GO*, also with Shelton, the same year. The print is very dark, but just adjust the brightness knob.

THE PHANTOM OF CHINATOWN (Sinister, 40) D Phil Rosen, S George Waggner, P Paul Malvern

After five *MR. WONG* movies, Monogram lost the services of Boris Karloff, so they broke the tradition of casting Caucasians as Asian detectives (and villains) by starring Keye Luke in this final entry. It's not good, just historic and short (about an hour). Dr. Benton, an archaeologist, returns from an emperor's tomb in Mongolia and dies while giving a lecture in S. F. Students laugh at the stock footage of camels and native dancers. Jimmy Wong (Luke with a mustache) has a Chinese cook and is attracted to the victim's secretary (Lotus Long), while solving the murder with series regular Grant Withers as Captain Street. Luke (who had been Charlie Chan's number one son and the original Kato in *GREEN HORNET* serials) had a long career which included playing Master Po on *KUNG FU*. Long had been in two Karloff Wong movies and the unrelated

MYSTERIOUS MR. WONG (with Lugosi). Rosen later directed Chan movies.

BLACK ACTION

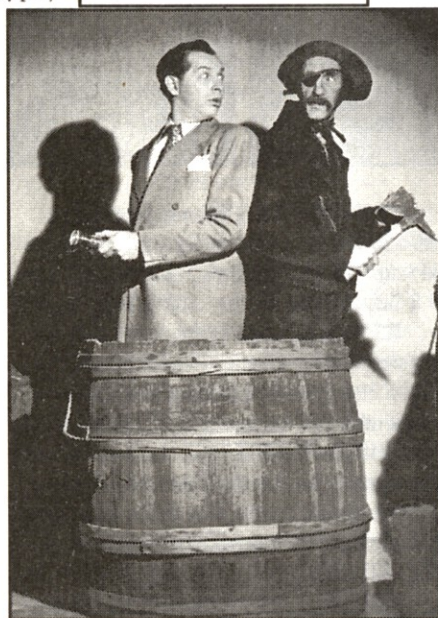
DETROIT 9000 (Thorn EMI, 72) P/D Arthur Marks, S Orville Hampton

Angry but honest Detroit detective Bassett (Alex Rocco) is teamed with Det. Williams (Hari Rhodes from *CONQUEST OF THE PLANET OF THE APES*) to solve some ski mask killings and the robbery of a black political fund raising rally. With Herbert Jefferson Jr. (from *BATTLESTAR GALACTICA*) as a pimp, Vonetta McGee (who has a topless scene) as a hooker, Rudy Challenger as a corrupt Congressman, Ella Edwards (*SWEET SUGAR*), and Scatman Crothers as a preacher. A surprise ending comes after a flashback and (*FRENCH CONNECTION* inspired) chases and shootouts in a train station and a graveyard. It's great to see the many unfamiliar (to most) actual locations and funny to see auto execs at a whorehouse. *DETROIT* has some local names playing themselves, squib bullet hit FX and a funky score (with some Holland Dozier Holland songs). Nine mins. were cut from the 106 min. feature in England. Marks also directed *THE CANDY SNATCHERS* and *JD's REVENGE*. Shortly after I bought and watched this used tape, Tarantino's *Rolling Thunder* announced its theatrical (!) and video re-release.

THE BLACK CONNECTION (SW, 74) P/D Michael S. Finn

(*RUN, NIGGER, RUN*) Checkmates LTD., from Ft. Wayne, IN, recorded the Phil Spector produced "Black Pearl" in 69. The black pride lyrics of the #13 hit would have been out of place in this rambling, confusing Boxoffice Int. exploitation release starring the group's lead singer Bobby Stevens. He's Miles, a likable Vegas pimp, with a black girlfriend (Martha Washington) and a white lesbian chauffeur. He's in debt to local mobsters who transport heroin inside of race horses. A lot of time is spent with the Italians hanging out and talking in a restaurant. The short and greasy Don Juliano sticks an ice pick in the hand of a Cuban dealer. A blonde L.A. teacher who poses as a hooker and a gay S.F. hitman are after Miles too. Other band members act and provided funky soundtrack songs (issued by Rustic Records). The blonde and a great looking black woman (playing a hooker) have nude scenes. It was shot in Vegas and at an Albuquerque, New Mexico

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9000**



mountain resort. The Johnny Legend release also includes the trailer.

JOHN CARRADINE/JERRY WARREN

INVASION OF THE ANIMAL PEOPLE (Loonic, 59/62) D Virgil Vogel, S Arthur C. Pierce, P Bertil Jernberg, P/D/edit Jerry Warren

(RYMOINVASION I LAPPLAND) Like other Warren imports, boring and confusing new scenes of people talking in rooms were added. Carradine delivers a long scientific intro, then narrates the rest of this unique Swedish sci fi movie, partially filmed in Lapland. Diane (Barbara Wilson), an Olympic skater, makes headlines after suffering a mysterious seizure, then heads to "Switzerland" (!?), and stows away in a small plane of scientists who fly north to where a meteor (actually a metallic spacecraft) had landed. A bald alien (like the one in FRANKENSTEIN MEETS THE SPACE MONSTER) controls a Kong size hairy/scary abominable monster with fangs that demolishes a local village while reindeer panic. With Robert Burton (THE SLIME PEOPLE) as a geologist, Stan Gester and Bengt Blomgren. Brita Borg sings "Midnight Sun" backed by vibes. Some dialog is in Swedish. Originally 73 mins., this U.S version only runs 55.

INCREDIBLE PETRIFIED WORLD (SW, 57) P/D Jerry Warren, S John W. Steiner

After some guy narrates a film of undersea life (with a giant squid vs. shark scene), we see how four people lowered in an experimental diving bell end up trapped in underwater caves. Carradine, often cast as older and/or crazy characters at the time, is the sane and young looking Mr. Wyman who created the bell. Robert Clarke leads the expedition with blonde Sheila Carol (from BEAST FROM HAUNTED CAVE), former Lois Lane Phyllis Coates (as a jealous, bitchy reporter) and Allen Windsor. They wander around a lot but don't find much besides a crazed "old" man with a very fake beard and some ONE MILLION B.C. lava flow footage. Parts were filmed in actual Arizona caverns. Warren put his cut rate JOURNEY TO THE CENTER OF THE EARTH inspired feature on a double bill with his TEENAGE ZOMBIES in 60. The trailer for TEENAGE is also on this tape along with an incredible Civil Defense short about bomb shelters for New York farmers!

MILTON SUBOTSKY

NATURE'S PARADISE (SW, 57) D Charles Saunders, S Denise Kaye, Leslie Bell, P Frank Berns

England's first nudist movie was backed by Americans Subotsky and Max J. Rosenberg, who later formed Amicus. Flashbacks show how office worker Joan (Anita Love) talks her friend Pat (dancer Katy Cashfield) into joining her at a nudist colony. Mike (American Carl Conway, later in MY BARE LADY) joins just to meet Joan and they eventually marry. Several women spend a lot of time on a trampoline. Others strike classic poses during a beauty contest. Naked people swim and play badminton. Unlike in most of these movies, the main characters sit around (naked) and talk a lot and they like to run instead of just stroll around. It all ends with a bizarre (dubbed in) camp fire singalong. It was shot at the St. Albans Spielplatz reserve and The Duke Of Bedford's Woburn Abbey home. There's a flashback inside a flashback and a poster for THE UNASHAMED. The letterboxed widescreen color tape also includes two American color sound nudie shorts. DOUBLE TROUBLE stars the Bennett twins (from Doris Wishman and Barry Mahon movies) and in HOT

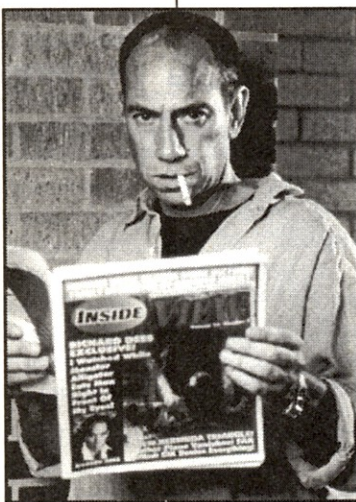
ROCKS, three hungover women decide to take a sauna.

RING-A-DING RHYTHM (Fang, 62) P/D Richard Lester, S Milton Subotsky

(IT'S TRAD, DAD) A local mayor tries to ban jazz and pop music by closing a coffee bar, smashing records and stopping a live stage show. Lester uses sight gags, fast and backwards scenes and clever comic bits in-between the 26 (!) musical numbers. Some of them feature split screen and other visual FX. The leads even talk to the narrator. A bit with spaghetti must have inspired Lennon's MAGICAL MYSTERY TOUR nightmare. Gene Vincent does a fun rockabilly novelty song, "Spaceship On Mars" (dressed in white) and Gary U.S. Bonds does "Seven Day Weekend" (backed by four singers with conked doos). Other American acts are Chubby Checker ("Lose Your Inhibition Twist"), Del Shannon (doing an interesting non hit), Gene McDaniels and The Paris Sisters. Some of them were shot in the U.S. by another director. Brit pop acts are stars Helen Shapiro (she does 3 songs with her great deep voice) and Craig Douglas, The Brook Brothers, John Leyton and Sounds Inc. The selling point at the time were the "trad" acts though. Some might scoff at the British fad, but it was more authentic than today's "swing revival." Seven bands, often with banjos, clarinets, tubas and Satchmo voice singers do 1920s style jazz. The ones led by the 3Bs: Kenny Ball (2 numbers), Chris Barber (3), and Mr. Acker Bilk (3), even hit the U.S. charts. The comic Temperance Seven (all 9 of them) clearly influenced The Bonzo Dog Band. With DJ Alan Freeman (also in RING's follow up JUST FOR FUN and GO GO BIG BEAT!). Columbia released it here (except for the title, the UK version is the same). The print is excellent.



INVASION OF THE ANIMAL PEOPLE



RECENT

NIGHT FLIER (HBO, 97) D/S Mark Pavia, S Jack O'Donnell, P Richard P. Rubenstein, Michael Galin

In one of the better recent Stephen King adaptations, a rude, cynical, bitter tabloid reporter (Miguel Ferrer in top form) is determined to get the story on a mysterious killer vampire who flies his own Cessna. Richard constantly tricks his perky, naive new rival (Julie Enwhistle, who looks kinda like Phoebe Cates). Meanwhile we see various bloody flashbacks (KNB did the FX) of murder, suicide and decapitations. The b/w negative segment of rising corpses in an airport is a highlight. The vampire (Michael H. Moss) is named Dwight Renfield (pretty silly). Set in New England, it was filmed in Wilmington, NC.

NIGHTWATCH (Dimension, 98) D/S Ole Bornedal, S Steven Soderbergh, P Michael Obel

It was a boxoffice flop (no surprise really) but this dread filled tale of murder and necrophilia has similarities to some Argento and Lynch movies. College student Martin (Ewan McGregor from VELVET GOLDMINE) takes a guard job at a forensics lab where he has to walk through a morgue every night. Other male characters seem intent on scaring, upsetting or corrupting Martin and he finds himself being framed as a killer of hookers and defiler of corpses. Josh Brolin (Barbra Streisand's new stepson) is especially good as the twisted disturbing friend. A stoned doctor (Brad Dourif) uncovers all the (nude) morgue corpses and the police inspector (Nick Nolte) keeps hanging around. With Patricia Arquette as the girlfriend, Alix Koromzay as a sad, scared hooker, John C. Reilly (from BOOGIE NIGHTS) as a cop, Lauren Graham and Lonny Chapman. It's a remake of the director's Danish NATTEVAGTEN (a 95 hit in Europe).

MURDER IN MIND (LIVE, 96) D Andrew Morahan, S Michael Cooney, P Vicki Slotnick, Jeremy Paige

The young Mrs. Walker (Mary-Louise Parker) is arrested for the murder of her rich husband (Jimmy Smits) and their handyman (Gailard Sartain). She's taken to a shrink (Nigel Hawthorne) who hypnotizes her. This whole movie is a reality altering experience as the confused woman seems to step in and out of somebody else's version of what happened and has hallucinations inside of hallucinations. A police detective (Jason Scott Lee) doesn't have too much to do. Hawthorne (star of THE MADNESS OF KING GEORGE) was also an associate producer. He's a fascinating actor but I'm not sure if the director (of HIGHLANDER: THE FINAL DIMENSION) knew what the hell he was doing. The BBC co-production (filmed in L.A.) was based on the screenwriter's play, but, it sure is similar to the Ben Hecht scripted 1949 Jose Ferrer movie WHIRLPOOL.

HIGH VOLTAGE (APix, 97) D Isaac Florentine, P/S Mike Mains, P Ivan Visalli, Yoram Barzilai

Four young guys and a blonde (Amy Smart) led by Johnny (Antonio Sabato Jr.) pull an armed bank heist, not realizing that they're robbing a Vietnamese drug gang. Lots of imaginative action and violence follows and Johnny falls for the bank's manager (Shannon Lee) who is also the reluctant mistress of the sadistic gang leader Mr. Phan (George Lee Cheng). It copies Hong Kong action movies (there's one of those silly cliché Mexican standoff scenes), but most of this is surprisingly good and it's interesting to see Bruce Lee's daughter (yes, she uses kung fu) in a major role. Sabato's Italian western star father is also fun as a muscular ex-boxer in Mexico and there are biker characters and a male Vietnamese lounge singer who sings in French. By the director of several Olivier Grunier movies.

THE LANDLADY (Trimark, 97) D Rob Malenfant, S George Saunders, Frank Rehwalot, P Pierre David

After killing her pig of a husband, pitiful psychotic voyeur Melanie (Talia Shire) moves to and takes over a large inherited L.A. apartment building. She watches the nice young legal aid counselor (Jack Coleman) in the two way mirror she has installed, then ties him up in her bed and "marries" him. Even the blonde hooker (Susie Singer who has nude scenes) says "This is really kinky shit landlady." It's no surprise when Melanie uses various methods (including death by freezer door) to kill everybody who gets in her way. With Dee Freeman as the black mom trying to get her kid back, Bruce Weitz as the super, Melissa Behr as a blonde addict, and Clement Von Franckenstein (from UNDERGROUND). This would make a good double bill with WINDOWS (79), in which THE GODFATHER star (who was associate producer of THE LANDLADY) was the victim of a lesbian psycho.

GENERATION XTINCT (E.I., 95) D/S Michele Pacitto, P Anne Marie Kanakis

Young Bobby (Mike Passion) is a crazed, sneering, violent loudmouth loser who decides to avenge the death of a black drug dealer who he called "dumb fucking monkey." He rants, pukes and is beaten and ridiculed while on his mission. The director (whose wife produced) claimed in an interview that Passion (who is pretty amazing) had never acted before and was drunk throughout the shoot. Some other characters are a gangster (the Chris Penn like Bobby Drew), Raven (Oliver Giancola), a yuppie (Ron Wickes), and a bartender (Suzanne Labatt). A cop is named John Holmes. The 16mm feature was filmed in Royal Oak and Troy, Michigan. The cinematography is good and the loud original punk type songs are by Shock Therapy, Big Chief and others.

TORTURED HEARTS (96) D/S Dean Calusdian, P Michele Debaque, Dan Gold

Joe (Lawrence DiGiusto), a short, sad eyed, lovesick, chess playing high school student goes to a dark otherworld to try and rescue Lee (Emily Martinez). She

was kidnapped by three fantasy figures under the order of their creative writing teacher (whose assignment was the poem Dante's Inferno). An overweight clown who talks too much and has flashbacks helps Joe. This very theatrical (sets and acting) tale, told in six chapters, borrows from Cocteau's ORPHEUS, Alice In Wonderland and maybe THE TWILIGHT ZONE. There's some killings and blood and a few temptresses are briefly seen topless. The music is by various pop, punk, rock bands. It was made, starting in 93, using some sets from THE GOOD SON, in Walpool (near Boston), MA by a former Emerson College student. Call (508) 668-6066.

THE DIVIDING HOUR (Playground, 98) P/D/S/edit/act Mike Prosser, P/S David Walker, P/cine. Jeff Yarnall

Four young guys drive to a remote old house after robbing a bank. They discover they can't leave plus elements of THE EVIL DEAD and CARNIVAL OF SOULS. Dawn (Jillian Hodges) lives there with her deaf and blind (Donald Pleasence look) father. Prosser stars with his brother Brian (as his brother), Brad Goodman as the angry one that flips out and Greg James as the goofy one. The 89 min. feature was shot (on video) in Oregon, starting back in 94 for only "\$7000" but features good acting, some spare but fun animation and morphing FX (by Webster Colcord), a heroin dream and original music. Colcord recently worked on Dreamworks' ANTZ. Walker edits Badazz Mo Fo magazine (!) and Yarnall manages a Kinkos shop.

FORMER TARZANS



FEMALE FIENDS (Sinister, 59) D Montgomery Tully, S McLaren Ross, P Alec C. Snoden

(STRANGE AWAKENING) An American (Lex Barker) in France is KO'd on the road, taken to a hospital then wakes in a cast in a Riviera home. He has no memory but is told that he's Peter, a wealthy heir whose poet father has been poisoned. The confused wheelchair bound man eventually falls for his "sister" (Lisa

Gastoni from WILD WILD PLANET) and discovers the whole plot. His "wife" (blonde Carole Mathews from THE MONSTER AND THE APE serial) is having an affair with his doctor (Peter Dyneley from THE MANSTER). Other characters are the mother (Nora Swinburne), a French blackmailer and a Swedish servant. This is the "longer 75 min. version" of the b/w British feature, based on the 40s novel Puzzle For Fiends. The 6' 3" Barker worked non stop in Europe throughout the 60s and was especially popular in W. Germany. Tully also directed THE ELECTRONIC MONSTER (PV #28).

FIEND OF DOPE ISLAND (SW, 61) D Nate Watt, S/star Bruce Bennett, S Mark Carabel, P Jack Harold Odell

(WHIPLASH) On a small Caribbean island, the depraved, sadistic, (drug) crazed, self proclaimed "King" Charles (Bennett) guzzles booze, rants, laughs and calls screaming Spanish speaking locals "worthless spics" as he whips them. Exotic dancer Glory (blonde beauty Tania Velia) arrives, dances wildly several times and sunbathes and swims topless. Davey (Robert Bray) oversees the boss' gun smuggling and marijuana harvesting operations. Intense whipping scenes during a lightning storm are repeated for maximum effect. "Yugoslavian bombshell" Velia should be remembered for this surprising b/w drama (which was released by David Friedman). Bennett (who gives the performance of his life) had starred in 30s serials and Bray was the dad on TVs LASSIE(!). There's also a shark attack, an explosive rebellion and ideas from WEST OF ZANZIBAR (including the drunken doctor). Two different trailers for FIEND are at the end, along with trailers for JACKTOWN, THUNDER IN DIXIE and SMOKE AND FLESH.

60s ADULT

LIKE IT IS (Trash Palace, 68) D/cine. William Rotsler, P Chris Warfield

A narrator guides us through this pro-love generation "documentary." Unseen people talk about sex and drugs over footage of Haight/ Ashbury, there's a be-in and protesters burn draft cards. Naked members of a communal household sit around (note the Sgt. Pepper LP), eat watermelons, get high, then dance to a naked female band. A guy with fringe boots and a walrus mustache sits under a tree and hallucinates (lots of) naked dancing girls. This long part is probably the sexiest, most disorienting psychedelic nude dance sequence ever filmed. Images go slow, fast and turn negative and different types of music fade in and out. A naked blonde works out, takes a bath, drops acid and has quieter hallucinations. Her trip turns bad though and we see naked women in chains and a skull, followed by still more (!) nude dancers backed by a light show. Some of the psych raga jam music (by The Squires) would be raved about if issued on an LP. In his PV (#18) interview, the late Rotsler said this was made from his (silent) 16mm mail order shorts. Part is on Something Weird's LSD PSYCHEDELIC FREAKOUT comp as ACID DREAMS. The trailer is also on this tape.

THE RAMRODDER (SW, 69) P/D/S "Van Guilder"/Ed Forsythe

(SAVAGE PASSION) A cattleman (Jim Gentry, also the assistant director) watches 8 laughing splashing naked Indian maidens in a river, then returns home to find his beautiful red haired girlfriend Lucy (Julia Blackburn) bathing in a tub. He falls for Tuwana (Kathy Williams from SISTERS IN LEATHER), but is wrongly accused of the rape of another Indian woman. Tuwana and Lucy have a topless fight while tied to each other then Lucy does a naked fireside dance (to distract the tribe). Manson follower Bobby Beausoleil (still in jail for murder) plays a sadistic Indian. Nobody looks like Indians (especially not Marsha Jordan) and the dialog is ridiculous but the color adult western features lots of outdoor nudity and sex and the cinematography (by Bob Maxwell who later worked on Ted Mikels movies) is incredible. Long closeups of female body parts were shot from impossible angles. David Friedman released it through Entertainment Ventures. The score was by the guy who wrote the famous Marlboro theme. The same year offered A. C. Stephens' LADY GODIVA RIDES (also with Jordan), H. G. Lewis' LINDA AND ABELINE, R. L. Frost's THE SCAVENGERS and even Warhol's LONESOME COWBOYS (!).

30s

DELUGE (Englewood, 33) D Felix E. Feist, S John Goodrich, Warren B. Duff, P Samuel Bischoff

Liner notes by Forry Ackerman explain how this fascinating "lost" film was rediscovered. This is the Italian dubbed version (the only one available) with English subtitles (signs and headlines are still in Italian). It opens with severe storm warnings, an eclipse, a worldwide panic and the total destruction of Manhattan (and the entire East coast) by tidal waves! Ned Mann (THINGS TO COME) used miniatures (some not in scale), mixed with news footage and rear projection to create the incredible sequences. Some survivors slowly plan a peaceful new settlement, while a gang wanders, killing and raping. A lawyer (Sidney Blackmer), thinking his family is dead, falls for Claire (Peggy Shannon), a bikini wearing long distance swimmer. His cabin "40 miles from where New York was" is actu-

ally outside Bronson Canyon. Also with Lois Wilson (wife), Fred Kohler (brute) and Edward van Sloan. The tape runs 59 mins., but the RKO production was originally 70. The destruction scenes were reused in several Republic serials. Feist later directed DONOVAN'S BRAIN.

DOUBLE DOOR (34) D Charles Vidor, S Gladys Lehman, Jack Cunningham

In this major release "forgotten horror," major Broadway star Mary Morris (in her only film role) is Victoria Van Brett of 5th Ave. The frightening, cruel wealthy old lady manipulates and destroys the happiness of all around her. She sabotages the wedding of her half brother (Kent Taylor) and a former nurse (Evelyn Venable) and terrorizes her sister (Anne Revere). She also has a mysterious soundproof "sleeping room" (vault) which is explained by childhood trauma flashbacks. The acting of Morris and Anne Revere (both from the play) make this worthwhile. Revere (a descendant of Paul), went on to THE DEVIL COMMANDS (41) and DRAGONWYCK (46), but was blacklisted in the 50s. With Sir Guy Standing, Colin Tapley and Halliwell Hobbe. Venable, Taylor and Standing were also in DEATH TAKES A HOLIDAY (also from Paramount) the same year. Based on Elizabeth's McFadden's '33 Broadway play, DOUBLE was aired on L.A. TV.



DOUBLE DOOR (Mary Morris)

REALLY RARE LENNON

TEN FOR TWO: THE JOHN SINCLAIR BENEFIT (Sound And Vision, 72) D Steven Gebhart, P John Lennon, Yoko Ono

This "lost" movie shows why Lennon was monitored by the FBI. The Dec. 10, 71 benefit concert in Ann Arbor, Michigan is extremely anti-Nixon, anti-war, and pro-pot. The title refers to Sinclair (who had been involved with the MC5) being sentenced to ten years in Jackson State (aka Jacktown) prison for two joints. Musical acts alternate with some very stirring speeches. David Peel and The Lower East Side do fun minimal songs about Lennon and Dylan and back Lennon/Ono. Long haired Bob Segar (still a local act) does Chuck Berry's "Oh Carol." Commander Cody And The Lost Planet Airmen do three numbers including "Back To Seeds And Stems Again." Stevie Wonder (and Wonderlove) do three numbers including "Somebody's Watching You," a hit for (the) Little Sister (of Sly Stone). Yoko does "Sisters O Sisters" and John does "John Sinclair" (while playing slide guitar). They both sing "Attica State" (34 prisons had died during a four day occupation at the New York prison in Sept.) and a blistering version of "Luck Of The Irish." Other music comes from Archie Shepp and The Contemporary Jazz Quintet (very cool), Alan Ginsberg, The Up (briefly), and Teagarden And Winkle. Speakers are Sinclair's wife and mother, Jerry Rubin, (not very impressive), a priest who equates the U.S. government with Nazis, Rennie Davis and Dave Dillinger (their impassioned talks are intercut with each other), Ed Sanders, and Black Panther Bobby Seale. The very charismatic Seale talks of "the monster of capitalism," and mocks white liberal politicians. He could have been a rap star with lines like "The only solution to (historical) pollution is a people's humane revolution!" Films of white officers guarding black prisoners are shown. As amazing as all this is, Phil Ochs mixes politics with music the best, doing "Here's To The State Of Richard Nixon." After the show, back at a hotel, Lennon backed Ochs doing his excellent "Chords Of Fame" (a version available on bootlegs). The picture quality of this tape varies (parts are in bad shape) but check it out while you can - don't expect an airing on VHI! Soon after this, John and Yoko played Madison Sq. Garden (also with Wonder) and



were on DAVID FROST, DICK CAVETT, MIKE DOUGLAS (a whole week) and even a JERRY LEWIS TELETHON! \$23 ppd. See To Avoid... section for address or call (516) 485-2673.

50s

THE GOLDEN MISTRESS (Englewood, 54) D/S/act Abner Biberman, S Lee Hewitt, P Richar Kay, Harry Rybnick

A New York model (Rosemarie Bowe) convinces Bill (John Agar, who narrates), a small boat captain in Haiti, to help her find some solid gold skeleton statues.

They, his kid assistant Cristoff (Kiki) and her thief father (Biberman) face leeches, a giant clam, sharks and the "power of Dahmballa." The impressive looking Technicolor U.A. release was filmed on location in and around Port-Au-Prince and at impressive ruins of a fortress and a palace (sites of slave revolts). The locals appear poor but content in the pre Papa Doc Duvalier days. Time is spent showing Agar's double diving and authentic Haitian dancers. It's all fairly believable and tame until Cristoff's father Iznard (Andre Marcisse) takes Bill to a secret island. Members of a killer "lost, untamed African tribe" in war paint and grass skirts, tie the leads (now in love) to stakes. Their escape is pretty hilarious. The cinematographer was William C. Thompson (PLAN 9). This was one of the last acting roles for Biberman (WHISPERING GHOSTS, THE LEOPARD MAN...), and his first of many 50s director credits (he used the pseudonym Joel Judge). 50s covergirl Bowe was married to Robert Stack.

LOUISIANA HUSSY (Englewood, 59) D Lee Sholem, S Charles Lang, P Charles M. Caswell

(THE SECRET OF NINA DUPREZ) Nanette (Nan Peterson), the sexy, shameless hussy of the title, has two Cajun trapper/fisherman brothers at each others throats. They even fight while gathering moss from trees. Pierre (Robert Richards) marries the nice Lily (Betty Lynn, later Thelma Lou on THE ANDY GRIFFITH SHOW), but spends his wedding day with Nanette, who then moves in with angry jealous Jacques (Peter Coe, from several Universal horror movies). Eventually, the black servant of a rich drunk (Harry Lauter from many 50s sci fi movies) tells a flashback revealing that "Nanette" was a servant who had ruined his life too. Peterson (from THE HIDEOUS SUN DEMON and SHOTGUN WEDDING - PV #23) does the twist in her bra and (her double) takes a nude swim. It's a pretty good swamp drama and even has an old gris gris woman. Director William Rowland (PSYCHO LOVER) added scenes to the Howco release. There are no end credits.

BRIDE OF THE GORILLA (Englewood, 51) D/S Curt Siodmak, P Jack Broder

The unlovable Barney Chavez (Raymond Burr) causes the death of his South American plantation boss Van Gelder (Paul Cavanagh) so he can marry the man's neglected blonde former dancer wife (Barbara Payton). Al Long (Gisela Werbisek), an old servant, curses Barney and he becomes a "jungle demon," actually a man (Ray "Crash" Corrigan) in an ape suit. The college educated local police commissioner (Lon Chaney Jr., good in an atypical role) and the family doctor (Tom Conway) both eventually suspect that the new groom is behind some (off-screen) killings. Siodmak, of course, had written THE WOLFGIRL ten years before, but the logic of this (only 65 mins. long) Realart release (a gorilla in S.

America?) is closer to a JUNGLE JIM or BOMBA movie. And like them, it's padded with lots of wild animal stock footage. One difference is that Woody Strode got to play an educated police officer instead of a native with a spear for a change.

GIANT GILA MONSTER (Englewood, 59) D/S Ray Kellogg, S Jay Simms, P Ken Curtis

Unlike in many teen movies of the time, the best buddy of the nice hard working mechanic hero Chance (Don Sullivan from TEENAGE ZOMBIES) is the friendly sheriff (Fred Graham, a vet of many serials). Chance sings (about the



Lord telling children to laugh) to a little girl that needs leg braces. Then he bravely blows up the monster with some nitro in his jalopy. Toy vehicles and a train are destroyed and DJ "Steamroller Smith" spins platters at a barn party. Steamroller and another character have comedy relief drunk scenes. With Lisa Simone (MISSILE TO THE MOON) as the French girlfriend and Shug Fisher as the rich oil man. I first saw GILA in the early 60s at a Saturday matinee double bill at The Detroit in Lakewood, Ohio. Even then, most kids thought it was a ripoff, but enjoyed imitating the loud

Theremin sounds. Conservative top 40 radio pioneer Gordon McLendon backed this and THE KILLER SHREWS, which starred GILA's producer. Fisher had been with Spade Cooley's band and Curtis (later Festus on GUNSMOKE) was with The Sons Of The Pioneers.

LOUIS JORDAN

REET, PETITE AND GONE (SW, 47) P/D William Forest Crouch, S Irwin Winehouse

Louis Jarvis (Louis Jordan) helps his dying father search for the mystery women in his will while a crooked lawyer plots against them with an imposter. Louis and his press agent (usual sidekick Milton Woods) measure the busts of women lined up in bathing suits. They name them ("Miss Hell On Wheels," "Miss Beulah Cornflower") and say their job is like being "a night watchman in a nudist colony." The black beauties look fine, but the 14 songs performed are the main attraction. Half of them were chart hits. Jordan's (all great) include "Let The Good Times Roll," "I Know What You've Been Puttin' Down," "Wham Sam" (dig them gams) and a fun comic song ("The Green Grass Grew All

Around") with bird lyrics. You also get lesser known but excellent female blues and R+B singers like big June Richmond (who also acts), Vanita Smythe and Mabel Lee. Jordan and Bea Griffith, who co-stars as Honey, also play different characters in a flashback. Griffith also dances and hangs around in her underwear. The tape has some sound problems.

LOOK OUT SISTER! (SW, 48) D/edit Bud Pollard, S John E. Gordon, Will Morrissey, P Berle Adams

Variety reports that Louis Jordan is resting in a sanatorium after a breakdown. While there, he dreams of a dude ranch for kids.

Two Gun (Jordan) arrives on a stagecoach in



BRIDE OF THE GORILLA

a ten gallon hat and saves the ranch after comic fight and chase scenes. He even square dances. His "Early In The Morning" calypso song sounds like similar ones by Chuck Berry and Bo Diddley and the "Wake up and find yourself dead" line from "Don't Burn The Candle" was slightly altered by Arthur Lee for Love's "Can't Explain." The dozen musical numbers also include "Jack Your Dead," "Barnyard Boogie," "You're Much Too Fat" (which some modern day viewers

might not appreciate), "Look Out" (with a scorching sax solo) and a short version of "Caledonia." Suzette Harbin co-stars as the beautiful nurse who runs the dream ranch. With Monte Hawley as the (light skinned) villain and future hitmaker Bill Doggett on piano. Released to segregated black theaters by Astor, Variety didn't even bother to review these movies.

60s

MAD MONSTER PARTY (Deluxe, 67) D Jukes Bass, S Ken Korobkin, Harvey Kurtzman, P Arthur Rankin Jr.

It's great to have this funny, very colorful "Animagic" (stop motion puppet) musical comedy on tape again. The main voices are Boris Karloff as the Baron on his Isle Of Evil, Phyllis Diller as his monsters mate and Gale Garnett as a sexy, conniving redhead. The nerdy nephew has a Jerry Lewis type voice and all the classic monsters (including Kong) appear. It was aimed at kids, but Mad (and Help magazine) creator Kurtzman added in A bomb blasts, a cat fight in underwear and some double entendres. The cool soulful music for "The Mummy" played by a long haired all skeleton band was provided by Dyke And The Blazers (!). I also love Mr. Hyde's Rat Fink style face and all the ghoulish sight gags. Yet, the lovesick Peter Lorre character ends up with a pigs head and says "Oy Vey." Mad artist Jack Davis drew the original character designs. The feature was animated in Japan by Tad Mochinaga. Karloff also voiced THE DAYDREAMER (66) for Rankin/Bass. Garnett ("We'll Sing In The Sunshine") is from New Zealand. Deluxe also offers the soundtrack CD and T shirts. The DVD version will include a "making of" documentary. Call (718) 639-4151.

THE GLASS CAGE (Sinister, 64) D/S Antonio Santean, S/act John Hoyt, P Paul Lewis

(DON'T TOUCH MY SISTER) Jeff (Robert Kelljan), an L.A. cop, falls for Ellen (Arlene Sax), who had shot and killed an intruder in her tenement apartment. She's sad, vulnerable and wishes she lived in a cage as long as she was protected and cared for. Her fashionable beautiful sister Ruth coolly psyches out an obnoxious, in your face slob voyeur neighbor artist (King Moody from THE ROTTEN APPLE), until he trashes his own loft in desperation. PV readers will soon guess that Ellen is a schizo/psycho, but this rare indie will amaze you as it eventually kicks into high gear. He has a nightmare, she has an incredible one (which starts inside of her eyeball), then a disturbed childhood flashback. A radical shock sequence consists of stark stills, slo mo footage and the sound of breaking glass. It's great to see the familiar craggy faces of Elisha Cook as her crippled evangelist father and John Hoyt (also a producer) as the stern police Lt. partner. Cook often was stuck in comic roles by the 60s, but his frightening soul destroying authority figure here is comparable to the cop father in DEMENTIA/DAUGHTER OF HORROR or Robert Duvall in SLING BLADE. Prime L.A. locations include the polar bear cages at the old Lincoln Park Zoo, Echo Park and the wonderful Bradbury Building. An alternate "adult" version featured some nudity. Microphones are visible in some scenes. Kelljan went on to PSYCHOUT and COUNT YORGA and Sax probably returned to the NY stage. Futuramic also released Bava's WHAT!

HELLCATS (Shocking, 68) D/S/act Robert F. Slatzer, S Tony Houston, P Anthony Cardozo

Monte (Ross Hagen) is a soldier who goes undercover to expose a drug dealing biker gang after his cop brother is assassinated. Hagen is dressed to look like

Michael Parks on THEN CAME BRONSON and his hair color changes several times (!). Snake (Elvis' bodyguard Red West!) is the gang's new leader (and has a chain fight), but red haired Sharyn Kinzie is the main drug dealer. The best part of this mild cliché biker movie is females actually riding their bikes. A guy on a "bad cube" says "Everything's a big zero!" Blonde Dee Duffy (also in Matt Helm movies) co-stars as the brother's fiancée. Also with the director as a gangster, the producer as an artist and Gus Trikonis as Scorpion. Entire dumb pop songs (by Davy Jones And The Dolphins) are heard during time wasting drunk party and road scenes. They were produced and arranged by Ritchie Podolor, who also worked with The Standells, Steppenwolf, Grass Roots... Some other music is by Davie Allan. The print is excellent. Many of the same people were also in BIGFOOT (PV #23).



FLORIDA!

HAVE FIGURE WILL TRAVEL (SW, 63) D Alan Overton, P Philip Watson

Blonde Yoga practicing Carol (MacKenzie) borrows her father's 50 foot yacht and travels from Lake Ontario, through canals to the Hudson, then down the coast to Florida. She and her redhaired Australian friend Susan (Baxter) don't bother to tell black haired actress Marge (Anderson) where

they're headed (nudist colonies in Mays Landing, N.J. and Del Ray, Fl.). Carol and Susan pilot the boat naked, shower and smear themselves in healing river mud. Naked people play ping pong and catch fish. Carol says "Right-Of!" Nervous Marge keeps her clothes on. The director seems to love boats almost as much as naked women. The friendly narrator tells us all about nautical maintenance and how the canal locks work. There's a stop in historic Charleston, SC (with comments about the slave market) and Marge has a dream of crowded and homeless people in Manhattan that makes her finally decide to take it all off too. She and Carol are both extremely cute and don't look a minute over 17. The stars use their own names. The color feature was from Fanfare. Also with several nudist movie trailers.



MUSICAL MUTINY (Alpha Blue, 70) P/D Barry Mahon

A "real" pirate magically emerges from the ocean and conspires to let a crowd of kids into a concert at South Florida's Pirate's World for free. The angry owner (Brad Grinter - he directed BLOOD FREAK!) tries to stop the show. Some kids plan to sell spiked lemonade that "will make grass obsolete." On stage, headliners Iron Butterfly do two songs ("Soul Experience" and the dirgelike "In The Time Of Our Lives") from their then latest LP (Ball) plus the long (!) version of "In-A-Gadda-Da-Vida." Has anybody noticed how much lead singer/organist Doug Ingle looked like Eddie Vedder? Mahon added in some psych FX (as he did for WEEKEND REBELLION), zoom shots, audience reaction shots and some torso close-ups of girls in tube tops. You also get dune buggies, park rides, some bikers and local talent. The Fantasy is a not bad long hair rock group with a good looking blonde singer who tries to sing like Joplin. Grit (I bet they sold newspapers of the same name) plays on a moving merry-go-round. The New Society is more of a pop band and there's a female folk singer, a trio jamming and a determined kid who does several drum solos. Notice how all the teens still look like it's maybe 1964. Long hair would still have gotten you beaten up in Florida in 69. The print of the G rated rarity is excellent. Mahon, known for his many nudie movies, also made several kid's movies including SANTA AND THE ICE CREAM BUNNY (PV #17) at Pirates' World.

T. V. MIKELS

GIRL IN GOLD BOOTS (Waltersceid Pro., 68) P/D Ted V. Mikels, S Leighton L. Peatman, Arthur A. Names, John T. Wilson

Michelle (Leslie McRae), a former roadside waitress, Buzz (Tom Pace), a tough guy with a car, and Critter (Jody Daniels), a likable college dropout, head for Hollywood. A love triangle develops and they encounter bikers. Eventually they're all hired at the (real) Haunted House Club (also in IT'S A BIKINI WORLD), with that cool giant monster face stage. It's run by drug dealing gangsters Leo (Mark Herron) and Marty (William Bagdad). Michelle becomes the main go go dancer, along with five blondes in silver bikinis, Buzz starts dealing and Critter sweeps up and sings folk ballads. GIRL has lots of songs by Chris Howard and his clean cut light rock band, Daniels and even bongo star Preston Epps! It's both better and tamer than you might expect and several fun music segments are like rock videos. With Bara Byrnes as the pill addicted dancer Joanie and Victor Izay. The 94 min. PG rated feature (filmed as early as 66) was originally listed as 108 mins. Pace, Bagdad and Izay were also in Mikels' ASTRO ZOMBIES, Herron was in 8 1/2 - 2!, Daniels was in HIGH YELLOW (PV #17) and HELL'S CHOSEN FEW (PV #27), and McRae, a real beauty, was in HELL'S BLOODY DEVILS. Epps still plays every week in Encino.

THE DOLL SQUAD (WP, 73) P/D/S/edit/act Ted V. Mikels, S Jack Richesin, Pam Eddy

Red haired, kung fu fighting agent Sabrina (Francine York) and her "girls" go to a South American island to stop rogue ex agent Damin (Michael Ansara) who has a large private army and plans to release bubonic plague. Twin scientists implant control discs in the skulls of men who had been sent out to "cause campus unrest" (!). They also create a new face for Damin's mistress. The female fighters all wear tight black jumpsuits and kill lots of soldiers with silencers. The cheap but fun optical FX include soldiers blowing up and lots of explosions. Parts seem to have been filmed with 3D in mind. Tura Satana gets down to her pasties (the movie was rated PG) doing her strip act in Vegas, before joining Sherri Vernon (also credited with hairstyles and make-up), Leigh Christian, Judy McConnell and others to save the world. Herb Robbins from THE WORM EATERS flubs his lines. With Anthony Easley as a Senator and Rafael Campos as a local



BLOOD ORGY OF THE SHE DEVILS

drug addict. This has enough characters and plot ideas for a whole season of CHARLIE'S ANGELS, the series Mikels says ripped it off.

BLOOD ORGY OF THE SHE DEVILS (WP, 74) P/D/S/edit Ted V. Mikels

Mara (Lila Zaborin in theatrical make-up), a priestess witch, tells fortunes with her crystal ball, holds seances, can regress people with hypnotism and causes voodoo doll deaths for money. After Loraine (Leslie McRae) and Mark (Tom Pace) visit Mara they consult an occult expert. During historical flashbacks a woman (Sherri Vernon) is tortured and burned (by Mikels), a priest (Victor Izay) orders a woman stoned to death and Mark is tied up and killed by Indians. These effective segments have victims screaming a lot - real loud. Other parts have cool psychedelic FX and electronic music is on the soundtrack. Seven female followers dance during covers (with music by a black conga player). The ending features some experts exorcising Mara's mansion by shooting green rays from their fingers. With William Bagdad as the servant Farouk and Annik Borel (also in TRUCK TURNER). It's rated PG. Mikels returned with TEN VIOLENT WOMEN (PV #24) These are all available from Incredibly Strange Films. (660) 849-2571.

KNEE DANCING (UAV, 82) P/D/S/edit/star Doreen Ross, P/act Terry Logan

Ross (aka Sherri Vernon) from Ted Mikels movies deserves praise for this daring, disturbing (autobiographical?) movie. Parts might remind you of CARNIVAL OF SOULS or features by Fellini, Polanski or Resnais. A confused woman named Laura in an airport (actually an asylum?) flashes back on her life. Some of the memory fragments are b/w. She (Ross) works as a waitress and a go go dancer, has relationships with a sensitive 70s student pianist, then a married man and attempts suicide by falling off a cliff. Going back farther, she's raped as a 50s or early 60s high school student, and even earlier, by her own father. In a scene that reminded me of THE TENANT, her shrink flashes his wagging devil tongue at the camera. Various men are played by the same guy (Logan). Other actors play multiple roles too and various actresses play Laura. The ending is a marvel of editing and cinematography (by Mikels) as the camera circles her childhood home, she's seen (naked) in a bathtub at various ages, and her memories start to repeat. Thanks to Lorne Marshall (Baltimore) for sending this rare tape.



DOLL SQUAD

SPAIN

THE FICKLE FINGER OF FATE (Burbank, 67) D Richard Rush, S Aurelio Lopez Monis, P Sidney Pink, Jose Lopez Moreno

(EL DEDO DEL DESTINO) American engineer Jerry Parker (Tab Hunter) wakes with a hangover in a Madrid hotel and is barred from leaving the country because of a switched bag with a priceless stolen (hand shaped) candlestick. Five international beauty contest winners at the hotel take turns trying to seduce Jerry while he searches their luggage. Their agent is killed and a local kid helps Jerry out. The females all have colored hair and color names but this video (of the forgettable color slapstick comedy) is in b/w (!). 70s horror movie fave Patty Sheppard co-stars with Lois Prendes and Gustavo Rojo, also in Pink's THE CHRISTMAS KID and WITCH WITHOUT A BROOM. New computer generated credits were added. Hunter's next (and last) lead was in THE AROUSERS (70). Rush made better movies back in America.

I HATE MY BODY (SW, 73) D Leon Klimovsky, S Erica Szal

(ODIO MI CUERPO) After an engineer barely survives a drunken post party crash, a former concentration camp doctor transplants his brain into a beautiful woman's body. Leda (Alexandra Bastedo in various wigs) escapes and experiences on the job harassment, date rape attempts and worse. She's propositioned, talked down to and fired from a series of increasingly menial jobs by smug, lying predator men. A shrink, her parents and a priest are all ignorant and non supportive. Eventually Leda steals her own (former) body, whips the Nazi doctor's nurse, and kills and plots to obtain insurance money from "her" former wife. The scriptwriter must be responsible for the fact that this avoids the expected sex, nudity or comedy. Klimovsky is known for his Paul Naschy movies and VAMPIRE'S NIGHT ORGY. A Spanish production, shot in Switzerland, it was dubbed in England. Signs are in German and the credits are still in Spanish. The Frank Henenlotter Sexy Shocker release is letterboxed.

NIGHT OF THE BLOOD MONSTER (Cinefear, 69) D/S Jesus Franco, S Anthony Scott Veitch, Michael Haller, Enrico Colombo

(EL PROCESO DE LAS BRUJAS) In the 1680s (the real) all powerful Judge Jeffreys (Christopher Lee) condemns pagans and all perceived enemies of the King in his courtroom. Lee, who smiles while playing his pipe organ, wears white or black curly wigs and has a pony tail for his "natural" look. There's a fairly complex plot and two big battlefield scenes. Lord Wessex (Leo Genn) tries to help his son (Hans Hass Jr.), a rebel who loves the sister (blonde Maria Rohm) of a woman (Margaret Lee) burned as a witch. Maria Schell is a blind prophet and Milo Quesada is a sadistic assistant with a half scarred face. AIP released this PG rated historical drama about the Monmouth Rebellion against King James II, but most of the world got a strong exploitation movie (that would have gotten an X) with sex, nude women (especially Rohm), bloody torture and hands being cut off. Cinefear has thoughtfully added all these scenes (from a letterboxed German dubbed version) at the end of the tape. The executioner character (an impressive role for Howard Vernon) is featured. Lee is not, but his character's voice and hands are! Supposedly, three different endings (all fictional) were shot (concerning the end of Jeffreys in The Tower Of London). Harry Alan Towers backed the W. Ger./Span./Port./It. production. Lee also played Fu Manchu and Dracula for Franco around the same time.

ROMANIA

TALISMAN (Full Moon, 98) D "Victoria Sloan"/David DeCoteau, S Benjamin Carr, P Vlad Paunescu

Elias (Asian/American Billy Parish) arrives at the remote exclusive International Boys School. He befriends the frightened daughter (Ilinca Goya,

also in VAMPIRE JOURNALS) of the mean headmistress and the lone black student (Walter Jones). He's challenged by the main bully (Jason Adelman) and has nightmares and flashbacks. TALISMAN is partially like a male version of SUSPIRIA, but the ending is pretty great and one character is amazing. The scary caped Black Angel (Costi Rarrviescu) has glowing red eyes as he pulls his victim's hearts out. This trick goes back to 70s Martial arts movies, but this guy looks just like Uncle Fester! Like most recent Charles Band productions, it was filmed in Romania where the atmosphere is a bargain.

THE WEREWOLF REBORN! (Full Moon, 98) D Jeff Burr, S Benjamin Carr, P Vlad Paunescu

Feisty young New Yorker Eleanor (Ashley Cafagna from SAVED BY THE BELL) arrives in an Eastern Euro town to visit her long haired uncle (Robin Downes from BABYLON 5). He's a tortured werewolf who does some offscreen killing, is arrested, then dies and morphs back into a human. Locals show up with torches and a friendly Gypsy boy (Bogdan Camera) provides the silver bullets. The PG rated, short (70 mins.) horror movie for kids benefits from Romanian locations. With Len Lesser (from BLOOD AND LACE and RUBY) as the inspector. If you like it, Charles Band offers FRANKENSTEIN REBORN! too.

BLACK CAST 40s

BOY!, WHAT A GIRL! (Video Beat!, 46) P/D Arthur Leonard, S Vincent Valentini, P Jack Goldberg

Two guys try to scam money for a show from the visiting Mr. Cummings (Al Jackson) in a Harlem apartment building. Several romances blossom in this zany all star musical comedy. Three men actually fall in love with the bald cigar smoking Tim Moore (Kingfish on AMOS AND ANDY!) who spends most of the movie in drag. Meanwhile, a house rent party is going on with some wild dancing (from the Harlemaniacs) and some acts play on the roof top. Slam Stewart (of Slim And Slam fame) does "Slamboree" on his bass fiddle. Drummer Big Sid Catlett and His Band are joined by surprise (white) guest drummer Gene Krupa. (Catlett and Krupa had both been with Benny Goodman). The funny Deek Watson (from The Ink Spots) And His Brown Dots do two songs. Several women sing (the credits are incomplete) and another plays classical piano. Milton Woods (from Louis Jordan movies) plays a French suitor with two assistants that repeat "Oui Oui." Warren Jackson (as the landlord - who talks to the camera) and Al Jackson, both huge guys, were a comedy team. Sheila Guyse (also in the same director's SEPIA CINDERELLA) co-stars with Sybil Lewis, Betti Mays, and Ann Cornell. Leonard also made DEVIL'S DAUGHTER (PV # 6). Call (415) 397-2425.

JIVIN' IN BE-BOP (SW, 47) D Leonard Alexander, S Powell Lindsay, P William D. Alexander

30 year old pipe smoking star Dizzy Gillespie and his band do "Salt Peanuts" (later done by The Pointer Sisters), "Oop Bop Sh'Bam" and a comic Louis Jordan style song. They also do instrumentals and back Helen Humes ("Oo Bob A Lee Ba" and "Crazy Bout A Man") and others. 10 songs, 9 dance numbers and brief comedy bits with rhyming dj emcee Freddie Carter are jammed into this one hour stage show feature. It looks back to the war years and ahead to 50s avant garde jazz and rock and roll. One dance team dresses like a pharaoh and his harem but when some couples dance it's just like in 50s teen movies. It all ends with a piano/organ duo doing what sounds like a Cajun boogie with a sexy slow dancer nearby. With dancers Sahji and Ray Sneed and The Hubba Hubba Girls. Dizzy's band includes Benny Carter and Milt Jackson. Charlie Parker had played on the original versions of some of the tracks.

CHRISTOPHER LEE

ARABIAN ADVENTURE (Sinister, 79) D Kevin Connor, S Brian Hayles, P John Dark

In this G rated British remake of Korda's 1940 classic *THE THIEF OF BAGHDAD*, Prince Hasan (Oliver Tobias), with help from a cute beggar boy (Puneet Sira) with a monkey and a bug eyed genie (Milton Reid) has to recover a magical rose. The heroes ride a flying carpet to an island where Princess Zuleira (Emma Samms, later on *DYNASTY*) is being held by the evil Caliph (Christopher Lee doing fine with the Conrad Veidt role), whose soul is imprisoned in a mirror. Mickey Rooney provides comic relief while creating giant fire breathing metal monsters. With Milo O'Shea (from *BARBARELLA*) as a spy and small guest parts by Peter Cushing as the imprisoned deposed ruler and Capucine as a princess. *ARABIAN* was released by a small indie company during the Iranian hostage crisis. More people saw the rival *THIEF OF BAGDAD* (78), with Terence Stamp on NBC. Connor had directed *THE LAND THAT TIME FORGOT* (75) and several other fantasies. The tape includes a great trailer for *DECOY FOR TERROR*.

THE KEEPER (Interglobal, 75) D/S T. Y. Drake, P Donald Wilson

In 1947, private eye Richard Driver (Tell Schreiber) tries to expose the evil owner of an asylum. Christopher Lee, walking stooped with a cane, uses "hypnotherapy," a two way mirror, and an electric control board to control his patients ("Obey the Keeper!"). There's a helpful newspaper boy, a man in a dress and a pair of Tor sized twins. The slow moving (G rated?) movie was filmed in Vancouver (many years before it became a Hollywood TV show annex). The little known feature was obviously done on a low budget (often on minimal sets) but has great psychedelic swirl FX and a synth score. Ross Verarian co-stars as a comedy relief inspector and Sally Gray is an undercover cop.

ITALY

MEAT IS MEAT (SW, 71) D/S Guido Zurli, S Karl Ross, Enzo Gicca

(*LO STRANGOLATORE DI VIENNA, THE MAD BUTCHER*) In 1930, Otto (Victor Buono), just released from an asylum, takes back control of his Vienna butcher shop. A Chicago Tribune reporter (Brad Harris) suspects that Otto is responsible for several murders. He is of course and in this semi-comic Italian/German Sweeney Todd variation, he strangles (mostly female) victims, then grinds them into sausages in a large machine. The sets look very cheap and minimal but actors were also filmed in impressive historical Vienna locations, including on the Ferris wheel (also in *THE THIRD MAN*) and by the old royal palace. Otto is also a voyeur, so we see shadows of nudes and several (unidentified) women have topless scenes. A lot of time is spent showing Otto cutting meat and parts are scored with psychedelic fuzz guitar parts. With Sybil Martin, Franca Polcelli, and Karin Field as Otto's wife. It was released (with fake credits) by V.I.P. (an offshoot of Boxoffice Int.), billed with *FRANKENSTEIN'S CASTLE OF FREAKS* (PV # 7).

DEMONIA (Video Vortex, 88) D/S/act Lucio Fulci, S Piero Regnoli

(*LIZA*) Lisa (blonde Carla Cassola) and a professor (Brett Halsey) leave Toronto to study some ancient ruins in Sicily. The local villagers are superstitious and angry. We know (from flashbacks, a seance vision and nightmares) that in the 15th century, five satanist nuns had been crucified in the crypt of a monastery there. One shows up briefly as a transparent (naked) ghost with a harpoon gun (!?) and several characters die. It's all pretty tame for Fulci horror until after the director himself shows up as a police inspector. All of a sudden, *DEMONIA* becomes a gore movie. There's a very convincing decapitated head, cats pull a woman's eyes out, a spike is driven through a tongue and a man is ripped in half. The tape is in English with Japanese subtitles.

PV

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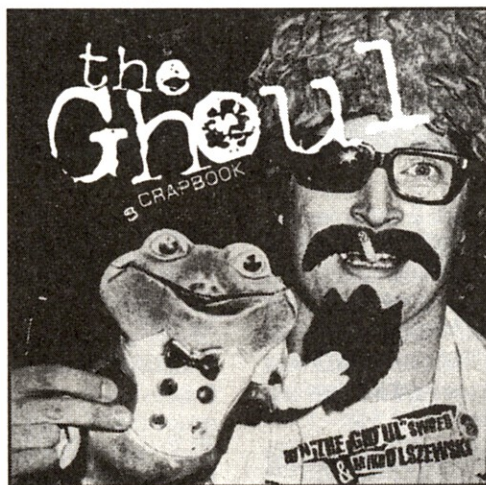


WESTERN ALL'ITALIANA (Glittering Images, \$65 ppd) Antonio Brushini & Antonio Tentori

Every Italian western fan will want to own this beautiful large size book, which is filled with excellent rare photos (many in color), frame blow ups and many colorful posters from various countries. Shots of hangings, whippings and men buried up to their necks in the sand show that many of these films were as violent as horror movies at the time (approx. 64 to 76). Informative chapters cover the western movie careers of the master (Leone) and the lesser known (to most Americans) Sergio Corbucci (DJANGO), Sergio Sollima (THE BIG GUNDOWN), Duccio Tessari (A PISTOL FOR RINGO), Tonio Valerii (MY NAME IS NOBODY), Enzo G. Castellari (PAYMENT IN BLOOD), Giulio Petroni, Giuseppe Colizzi, and Franco Giraldi with plots and credits. The foreword is by Franco Nero. The text is in English and Italian. Also with covers of soundtracks, comics and books. Mauro Ricciardelli & C. - Via Giovanni di Montorsoli, 37 - 1-50142 Firenze, Italy. And ask for their complete catalog.

WHAT IT IS...WHAT IT WAS! (Miramax, \$19.95) Gerald & Diana Martinez, Andres Chavez

Here's an excellent fun to read (soft bound) book of "over 150" full color posters and personal memories of making (mostly 70s) black cast movies from directors (Melvin Van Peebles, Jack Hill, Arthur Marks...), actors (Fred Williamson, Rudy Ray Moore, Pam Grier, Gloria Hendry, Isaac Hayes...), producers like Roger Corman and other behind the scenes people. More recent names (John Singleton, Ice T, Samuel Jackson, Keenan Ivory Wayans...) talk about which movies influenced them too. They even put in alternate foreign language posters and ones for the most obscure features like MEAN MUTHER, PASSION PLANTATION, and DELIVER US FROM EVIL. Quentin Tarantino (whose Rolling Thunder was behind this book) is also interviewed.



THE GHOUL SCRAPBOOK (Gray & Co., \$17.95) Ron Swede & Mike Olszewski

It's fitting that a book on TV's wildest horror movie host has a more paste up punk graphic look than last year's more serious one on Ghouliardi. The Ghoul (Ron Swede) is a cruder hyper version of his idol Ghouliardi (the late Ernie Anderson). Swede mindlessly trashes all the movies (even BLACK SUNDAY and I MARRIED A MONSTER FROM OUTER SPACE) but comes off as a sincere rock and roll (and Beatle) fan who likes to yell and blow things up. His show was syndicated from Cleveland (71-5), then based in Detroit, then back again in Cle in 82. This fun book coincides with the recent return of televised Ghouliardia. There are lots of cool pictures, including ones with The Ghoul and Muhammad Ali, Vincent Price, Gary Dee and Soupy Sales. We sell copies (see pg. 24).

UNKNOWN LEGENDS OF ROCK AND ROLL (Miller Freeman, \$19.95) Richie Unterberger

Nearly 70 "Psychedelic Unknowns, Mad Geniuses, Punk Pioneers and Lo-Fi Mavericks" (from all over the world) are covered in this great book with something for everyone bored with today's music. I'm already a big fan of Wanda Jackson (the earliest artist here), The Great Society, Syd Barrett, Can, The Holy Modal Rounders, The Avengers, The Monks, Robert Wyatt, and many of the others, but Unterberger makes me want to check out Graham Bond, Doris Troy, The Rising Sons, The Free Spirits and too many others to mention. Catch all sections include 60s Garage Bands, Idiot Savants, Krautrock, and ESP and Flying Nun Records. It's amazing to me to own a book with chapters on The Chocolate Watch Band, The Deviants, Savage Rose, Judy Henske, Rocket From the Tombs (hello Craig and Crocus!), but kind of sad that people still need to be told about Arthur Lee and Love. It comes with a 12 track CD. Unterberger was the editor of Option magazine.

JAPANESE CINEMA ENCYCLOPEDIA: THE SEX FILMS (Vital, \$28) Thomas and Yuko Minara Weisser

Weisser (who runs Video Search Of Miami) continues in his effort to chronicle the world of Asian films in this thick (600+) pg. book (it feels like a brick), his third written with his wife Yuko. It's an extremely detailed book filled with reviews, bios of actors and stars, filmographies and some intro articles. One is on the common use of "fogging" for censoring body parts. Pinku Ega (or "pink films," going back to the 60s, range from dramas and comedies with nudity to many extreme titles with bondage, torture and rape. The authors seem to have found and identified photos (many in color) of nearly every Japanese actress who ever took her clothes off for a camera.

EROS IN HELL (Creation, 1995) Jack Hunter

Japan might make you think of giant monster, samurai and Kurosawa movies, but violent sex movies are actually much more common there. This is a heavily illustrated history of "pink films" with notes and some interviews. Better known (in the west) violent samurai and horror movies are here too. Besides all the uncensored photos of violence, S+M, rape, sex and nudity, there are many extreme gore pictures here that Fangoria would never print. If you find these movies disturbing to read about, what will you do when some company decides to start an all Japanese exploitation movie cable channel in America? And if you think that idea is farfetched, think again.

LITTLE JOE - SUPERSTAR (Companion, \$18.95) Michael Ferguson
Remembered for his stud roles in controversial Paul Morrissey movies from THE LOVES OF ONDINE (67) to BLOOD FOR DRACULA (74), Joseph Angelo D'Alessandro III (from Florida, but raised in Queens and Manhattan), surprised critics by having an acting career after the Warhol "Superstar" days.

He worked for Louis Malle (BLACK MOON), Serge Gainsbourg (JE T'AIME MOI NON PLUS), Walerian Borowczyk (LA MARGE), many lesser Euro directors, and even Coppola (THE COTTON CLUB) and Waters (CRY BABY). Chapters cover all of his film credits and some of the many other illos are of his Rolling Stone cover, the Stones' Sticky Fingers LP (that was his crotch) and his early gay appeal nude muscleman pinup shots. Dallesandro helped with the book and wrote the foreword.

CHARLIE'S FAMILY (Creation, \$14.95) Jim Van Bebber

The Ohio based Van Bebber sent us his feature DEADBEAT AT DAWN and the short CHARLIE'S FAMILY over 10 years ago (see PV#2). His ultimate fact based Manson feature was first screened in 97 (in Chicago). I'd question a whole book on an unfinished "work in progress," but I have no doubts about the director's dedication, patience and talent. I can't wait to see the finished product and expect it to be amazing. This book is the screenplay with stills and some production drawings, followed by a look at Manson based and influenced movies by Jim Morton (who put me up and showed me around San Francisco many years ago).

CLIVE BARKER'S A-Z OF HORROR (Harper Prism, \$29.95) Stephen Jones

File this nice looking part color book next to Stephen King's Danse Macabre on your shelf. Chapters with filmographies and many sidebars and illos deal with movies, subjects (clowns, grand guignol, evil children), authors (Lovecraft, Poe, Shirley Jackson, The Brothers Grimm...), stars (Barbara Steele, Peter Lorre), directors (Castle, Craven, Cronenberg) and killers (Ed Gein, Elizabeth Bathory). Jones, has edited and written many Brit books on horror movies. It's a companion book to a 97 BBC TV series that I'd like to see. I found it on a remainder table. Also look for BOOKS OF BLOOD Vols. 1-3 (Berkeley, \$14), a new collector's edition of the shocking original short stories that first made Barker famous back in 84.

RENEGADE SISTERS - GIRL GANGS ON FILM (Creation, \$19.95) Bev Zalock

Despite the limiting title, this covers women in prison, girl's school, female biker, sci fi and nun movies plus many underground and feminist films. The movies you'd expect are all discussed as well as British ones you probably never heard of. Jack Hill's SWITCHBLADE SISTERS is singled out and there are interviews with directors Deborah Twiss (the recent A GUN FOR JENNIFER), who was working as a topless dancer in NYC while directing and acting, the Welsh Julie Jenkins and the Irish Vivienne Dick (my 80s East Village upstairs apartment neighbor). It's all more serious than most writing about the topic (it's by a college film lecturer) and has notes and many good illos. Wendy O. Williams is on the cover.

HONG KONG BABYLON (Miramax, \$18.95) Fredric Dannen & Barry Long

This "Insider's Guide To The Hollywood Of The East" starts with an overview and history of Hong Kong movies (since the 70s), followed by the main sections of stars and directors with filmographies and over 300 plot summaries, plus some best of lists. Some of the personalities (including Wong Kar-Wai, Tsui Hark, Ringo Lam, Chow Yun-Fat and his wife) are also interviewed. It's a good, serious book, but it could have used a tighter, more interesting layout and some more pictures. Dannen also wrote Hit Men.

BIKINIS AND LINGERIE (Shake, \$11.95) Alan Betrock

This "Pictorial Guide to Pin Up Magazines -1945-60" features over 250 covers (one or four to a page) of nearly 50 publications (with captions). Titles range from American Beauties and Cheesecake to Peep Show and Whirl. Some of the sexy cover stars are Anita Ekberg, Irish McCalla, Mara Corday,

June Wilkinson, Irma The Body, Marilyn, Jayne, Mamie and Zsa Zsa. The covers of Whisper are Vargas style drawings. We sell copies (see pg. 24).

SEX MURDER ART - THE FILMS OF JORG BUTTGEREIT (Headpress, \$19.95) David Kerekes

When Buttgereit (a nice friendly guy) showed me his super 8 shorts in West Berlin back in 87 when he was working as a projectionist, I never would have guessed he'd become the subject of a whole book. This is a revised and updated version of the 94 original with an interview, lots of illos, censorship and court problems (a lawsuit over the Warner Brothers logo), and coverage of his shorts, controversial features from NEKROMANTIC to SCRAMM, videos and his 2nd unit work on KILLER CONDOM (96). Available from Last Gasp at (415) 824-6636.

DEATH BY TELEVISION (Pottersfield, \$18.95) Ian Johnston

It's interesting to read a (funny) Canadian's semi autobiographical view of TV, and along with his interesting thoughts on LEAVE IT TO BEAVER, COMBAT, ME AND THE CHIMP and others, Johnston talks about WOJECK (John Vernon), and the MISS TEEN CANADA PAGEANT. He remembers interviewing Russ Tamblyn and the conspiracy minded Michael Moriarty and even Cleveland's BIG CHUCK AND HOOLIHAN which he saw when growing up across lake Erie in Ontario. It's too bad most Americans missed the 79 JUNO music awards show when Pierre Trudeau gave an award to Hank Snow and

many of the disco era celebs were obviously high as kites. All this plus hockey, Burton Cummings and Anne Murray. Johnston had a TV column in Nova Scotia for years, had his own local movie review TV show and has conducted interviews for PV. See ad.

THE LIFE AND TIMES OF R. CRUMB (St. Martin's, \$17.95) Monte Beauchamp

Nearly 50 people who have been influenced by and/or are fans of the world's most famous and best "underground" cartoonist contributed their thoughts and memories for this tribute book. Some are Matt Groening (foreword), Drew Friedman (who also did the cover), Terry Gilliam (who was on the staff of Help magazine), Dana Crumb (who married him in Cleveland), Jim Jarmusch, Paul Krassner, Al Goldstein, Roger

Ebert, Bill Griffith, S. Clay Wilson, Jay Lynch, Spain Rodriguez, Daniel Clowes and other comic artists. Illos include Crumb strip samples and a color section of comic, book and record covers and his jazz and blues trading cards.

NECRONOMICON BOOK TWO (Creation, \$17.95) Andy Black

Chapters/articles cover CEMETERY MAN and other sex/horror comic adaptations, SEVEN, COPYCAT, and NIGHTWATCH and MUTE WITNESS by Black, and 11 other topics by other writers. Directors covered include Polanski (MACBETH), Argento (THE STENDAHL SYNDROME), Meyer (MUDHONEY), Franco, who is interviewed, Borowczyk, and Hisayasu Sato. It all ends with a look at female vampire movies. All of these Creation books carry an adult material warning on the back.

A record number of PV reader appeal McFarland books have been published recently. These are mostly reference books, some better than others, available in better libraries. They're well worth buying if you're into the topic covered. All are hard bound, illustrated and have indexes unless noted.

THE POE CINEMA (\$55) Don G. Smith

All known Poe inspired films from SHERLOCK HOLMES IN THE GREAT MURDER MYSTERY (1908) to TALE OF A VAMPIRE (92) are here with credits, casts and critiques. Of course, you get all the AIP/Corman titles, those crappy Harry Alan Towers movies and movies about the tragic author/poet



HOUSE OF USHER

from Boston. D. W. Griffith made the first bio in 1909, the centennial of Poe's birth. Appendixes list Poe stories and the films based on them (13 for The Black Cat) and titles by country. 307 pgs.

HOLLYWOOD STUNT PERFORMERS (\$48.50) Gene Scott Freese

This is a valuable eye opener with credits for 600 talented (mostly unheralded) men and women who have risked their necks (and sometimes died) making overpaid actors look athletic and daring. Some are Laura Albert, Ricou Browning, Richard Farnsworth, Steve James, Jock Mahoney, and Patricia Talman. It's interesting how many Native Americans have been stunt performers and how many families there have been (including the Canutts, Elams and Jensens). 261 pgs.

REPUBLIC PICTURES CHECKLIST (\$65) Len D. Martin

Books covering every major (and most of the smaller) Hollywood studios have been available for years. It's about time there was one for Republic and it's a must for serial and western fans. Herbert Yates' film laboratories foreclosed on several "poverty row" studios to create Republic in 1935. Credits and brief comments are here for 946 features, 66 serials, and various short subjects made until the company stopped production in 59. Titles are also listed by years, series and western stars (including Gene Autry and Roy Rogers). 383 pgs.

MAKING MOVIES ON YOUR OWN (\$29.95) Kevin J. Lindenmuth
NYC filmmaker Lindenmuth (VAMPIRES AND OTHER STEREOTYPES...) asked 25 other low budget indy regional directors a series of questions and assembled the candid responses into 10 chapters (on scripts, film schools, budgets, publicity, distribution...). Some of these guys (J. R. Bookwalter, Ronnie Cramer, Ron Ford, Hugh Gallagher, Scooter McCrea, and Tim Ritter) have shown up in these pages a lot. Unlike some similar more self serving books by lone directors, I think this could be very useful if you think you're brave, foolish or talented enough to make your own feature. 192 softbound pgs.

SCIENCE FICTION SERIALS (\$39.95) Roy Kinnard

Chapters cover 31 sound serials in chronological order from THE VANISHING SHADOW (34) to PANTHER GIRL OF THE KONGO (55). 37 with "incidental science fiction elements" are just listed. I'm sure your list of what qualifies as sci fi would differ greatly from Kinnard's (and mine) but I think most would agree that the most entertaining (THE LOST CITY, THE PHANTOM EMPIRE, FLASH GORDON...) are from the early 30s. I love the original posters. 217 pgs.

OF GODS AND MONSTERS (\$65) John T. Soister

43 Universal sci fi, horror and mystery films, produced from 29 to 39 are covered in detail. While you may have read as much as you can handle about the obvious classic titles, many of these obscure mysteries (CHINA-TOWN SQUAD, POSTAL INSPECTOR, THE SPY RING...) haven't been written about at all. Soister (a school teacher) has done research, discovered new info and found lots of excellent, unpublished (since the 30s) photos and illos. I sometimes write overlong run on sentences but some of his have nearly 100 words (!). The title (also the name of the recent movie about gay director James Whale) is from THE BRIDE OF FRANKENSTEIN. 395 pgs.

SCIENCE FICTION AND FANTASY FILM FLASHBACKS (\$38.50) Tom Weaver

Weaver's 6th collection of interviews features 24 actors (with filmographies), writers and producers and directors (including John Badham and Edward Dmytryk), Ken Miller (ROCKABILLY BABY), beautiful Donna Martel (PROJECT MOONBASE) and Edgar G. Ulmer's daughter Arianne. I espe-

cially enjoyed Casey Adams (from THE INDESTRUCTIBLE MAN), Jackie Joseph (LITTLE SHOP OF HORRORS), the late Gene Evans, and Debra Paget, and was surprised at Alex Gordon's attack on Ed Wood biographer Rudolph Grey ("a charlatan"). 351 pgs.

WES CRAVEN: THE ART OF HORROR (\$45) John Kenneth Muir

All the features (LAST HOUSE ON THE LEFT to SCREAM 2), TV movies and TV episodes (remember NIGHTMARE CAFE?) directed or executive produced by the man who created Freddie Krueger are here with credits, plots, related info and opinions. Appendixes list movie references in SCREAM and all the dysfunctional families in his movies. 319 pgs.

ITALIAN HORROR FILMS OF THE 1960's (\$45) Laurence McCallum
Chapters cover 62 features from AN ANGEL FOR SATAN to THE YOUNG, THE EVIL AND THE SAVAGE. Some are pretty obscure (SEX PARTY with John Drew Barrymore?) but it seems to me that a lot more titles could fit the description. Some of the ad reproductions are unusually poor (stats of xeroxes maybe?). 280 pgs.

A CRITICAL GUIDE OF TELEVISION'S THE TWILIGHT ZONE (\$39.95) Don Presnell & Marty McGhee

All 156 original (59-64) episodes are here with credits, plot and comments. Appendixes include writer and contributor bios and credits, actor TZ credits (Jay Overholts and J. Pat O'Malley had the most) and a look at unfilmed stories. 280. pgs. without illos.

AN ANALYTICAL GUIDE TO TELEVISION'S BATTLESTAR GALACTICA (\$39.95) John Kenneth Muir

I could probably watch this show for laughs today but at the time (78-80) I couldn't be bothered with nonsense TV sci fi. Everything you could possibly want to know is here, including all the props re-used on BUCK ROGERS IN THE 25TH CENTURY. McFarland is at P. O. Box 611, Jefferson, N. Carolina 28640 or call them at (800) 253-2187.

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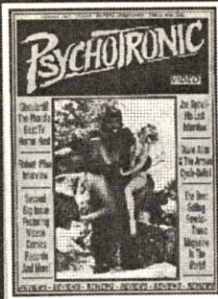
A CUT ABOVE (Lone Eagle, \$19.95) by Michael Singer, is interviews with 50 directors, including Paul Bartel, Joe Dante, Walter Hill, Robert Rodriguez, Melvin Van Peebles and John Woo plus filmographies. GOLDWYN - A BIOGRAPHY (Rivershead, \$16) by A. Scott Berg, is the story of famous Hollywood producer Sam Goldwyn. I hope to read it when I find some time. IN THE SHADOW OF THE GARGOYLE (Berkeley, \$12) is 17 stories (all but the Ellison and Lumley are new) dealing with gargoyles. The writers include Marc Levinthal, Katherine Kurtz and Nancy Holder. VIDEOHOUND'S HORROR SHOW (Visible Ink, \$17.95) by Mike Mayo, reviews 999 movies (which are also indexed by categories) and has lots of sidebars. COSMIC LIGHT - THE BIRTH OF A CULT CLASSIC (Acme, \$17) by Jim Whittaker, is about the making of THE ROCKY HORROR PICTURE SHOW and is available from the author (Box 1309, Altoona, PA 16603) for \$17. MORE RED MEAT (St. Martin's \$9.95) by Max Cannon is more weird 3 panel cartoon strips. THE PHARMER'S ALMANAC - THE UNOFFICIAL GUIDE TO PHISH Vol. 5 (Berkeley, \$15.95), seems to me to be more than any person could want to know about any band except maybe the Beatles or Stones. JENNIFER LOVE HEWITT (Berkeley, \$5.99) is a tiny bio to cash in on the young I STILL KNOW WHAT... star. STAR WARS DARK FORCES (Dark House, \$14.95) by William C. Dietz & Dean Williams is an overpriced novella with some color illos. Some of the books reviewed here might be available from See/Hear (212) 982-6968. The U.S phone # for Creation Books (from England) is (510) 540 7937.



Commander Cody



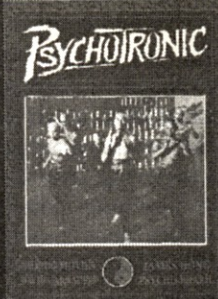
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#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAUTIES AND THE BEAST Cover! (\$6)



#3 History of MONDO, Part One. Interviews with Sid Haig and Wings Hauser. The Electric Eels and Tangerine Dream. SADISMO Cover. (\$6)



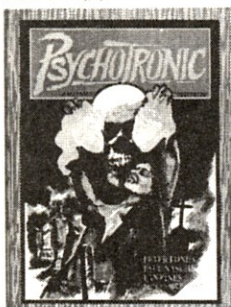
#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (\$10)



#5 Julie Adams interview. Coffin Joe interview. David Carradine Pt. Two, after Kung-Fu. Boris Karloff in Mexico. MACUM-BAL LOVE Cover! (\$10)



#6
OUT OF PRINT!



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only \$4)



#8 Second Anniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only \$4)



#9 Exclusive James Coburn & John Agar interviews. The amazing DEATHSPORT letter and tasteful WILDWEED cover. (Only \$4)



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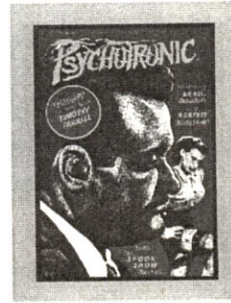
#11 John (Gomez) Astin, Sammy Petrillo and Larry Cohen. Censored Drew Friedman art. Sex Kittens Go To College cover. (\$6)



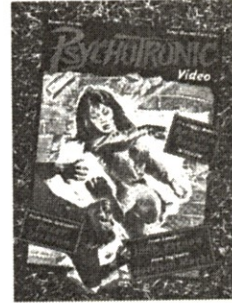
#12 Interviews with Tura Satana!, Titus Moody & John Philip Law. History of Fanzines. (\$15)



#13 Interviews with Jack Hill and Zalman King! Twistin' in the Jungle trash comp LP guide. Barbara Steele cover. (\$10)



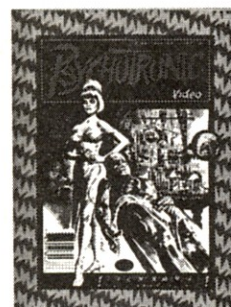
#14 Incredible Spook Show Racket feature! The late Timothy Farrell speaks! Brad Dourif and Roberts Blossom! Original Drew Friedman cover! (Only \$4)



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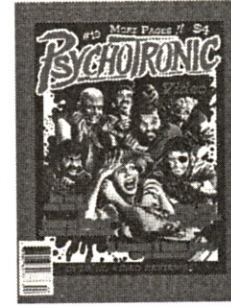
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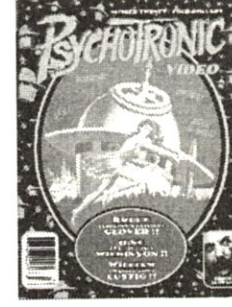
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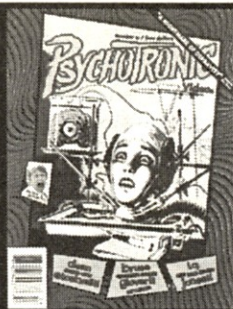
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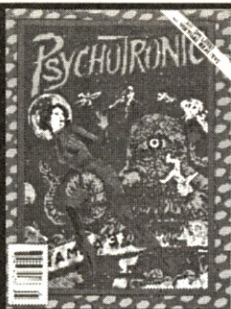
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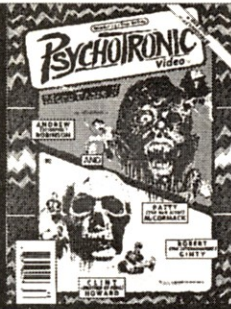
#20 Interviews with actors Brion James and Bruce Glover (Pt. 1), glamour girl June Wilkinson, and director William Lustig. 48 HOURS TO LIVE cover. (Only \$4)



#21 Incredible interviews with actors Dean Stockwell, L. Q. Jones (Pt. 1) and Bruce Glover (Pt. 2). BRAIN THAT WOULDN'T DIE cover. (Only \$4)



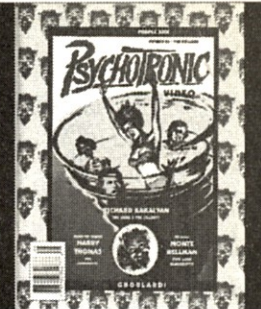
#22 Great interviews with actors Dolores Fuller, Christopher Mitchum, L. Q. Jones (Pt. 2) and Don "The Dragon" Wilson. GREEN SLIME cover. (Only \$4)



#23 Great interviews with actors Andrew Robinson, Patty McCormack, Robert Ginty and Clint Howard. I DRINK YOUR BLOOD cover. (Only \$4)



#24 Interviews with directors Larry Buchanan and John "Bud" Cardos and actors Julie Ege and James Karen. MAN WHO TURNED TO STONE cover. (\$5)



#25 Special GHOULARDI issue! With interviews with director Monte Hellman, actor Richard Bakalyan and make-up artist Harry Thomas. BLACK PIT OF DR. M cover. (\$5)



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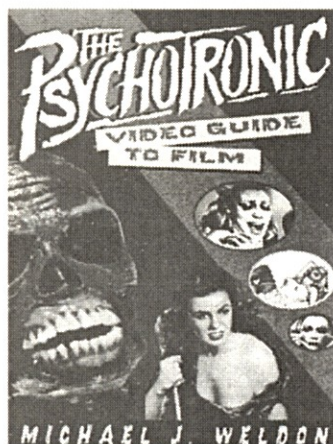


#28 Interviews with R. G. Armstrong (pt. 2), Bo Hopkins, David Marks of The Beach Boys, Liz Renay and Micky Spillane! CONFESSIONS OF AN OPIUM EATER cover. (\$5)

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PSYCHOTRONIC Editor needs these issues of **CREEM**: #1, #2 (R. Crumb art cover), #4, Vol 2 #1, Vol. 2 # 6, Vol. 2 # 9 (all 1969 -newspaper format), Vol. 3 #1 - 71 (dollar bill cover), Oct., 79, Nov., Dec. 85, Jan., Mar. 86, May, Aug., 88. And these issues of **MOJO** (UK): #1, 3, 4, 5, 7, 8, 10, 23, 24.

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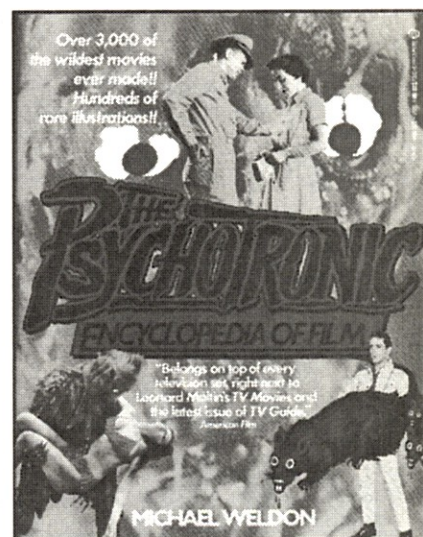
This huge illustrated, over 600 page book measures 11" by 8 1/2" and is 1 1/4" thick. 3000 (or 9000!) titles are covered (depending on which review you read). Copies are shipped in special sturdy boxes.

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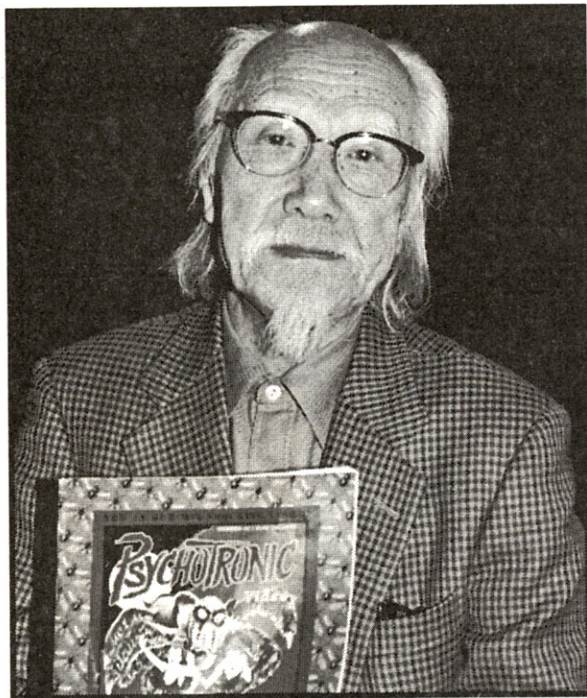
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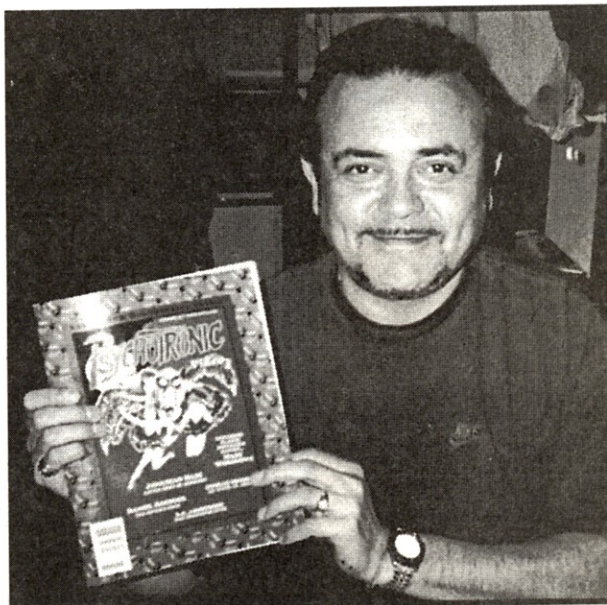
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Siejun Suzuki (BRANDED TO KILL, TOKYO DRIFTER...director)



Dick Dodd (THE STANDELLS!)



Billy Barty!



Cynthia Rothrock



Liz Renay (PV #28)



Linnea Quigley



Larry Storch (Agarn!)

*Paula Raymond (BEAST FROM
20,000 FATHOMS, BLOOD OF
DRACULA'S CASTLE)*



*DeDe Lind
(Aug. 67 Playboy centerfold)*

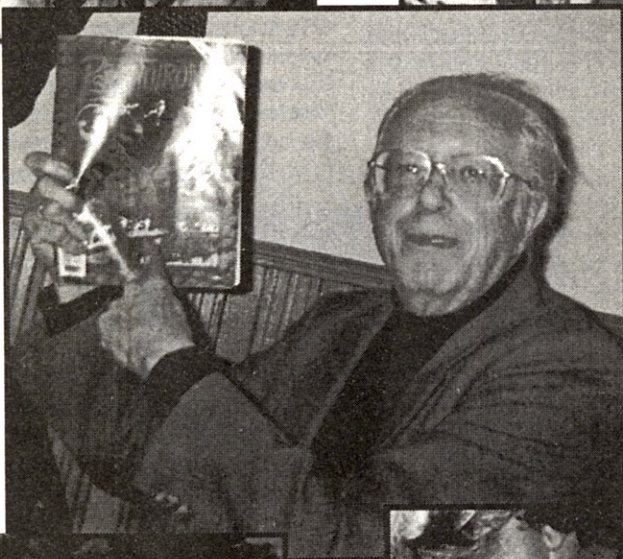




*Lisa Gaye (CLASS OF NUKE EM
HIGH series)*



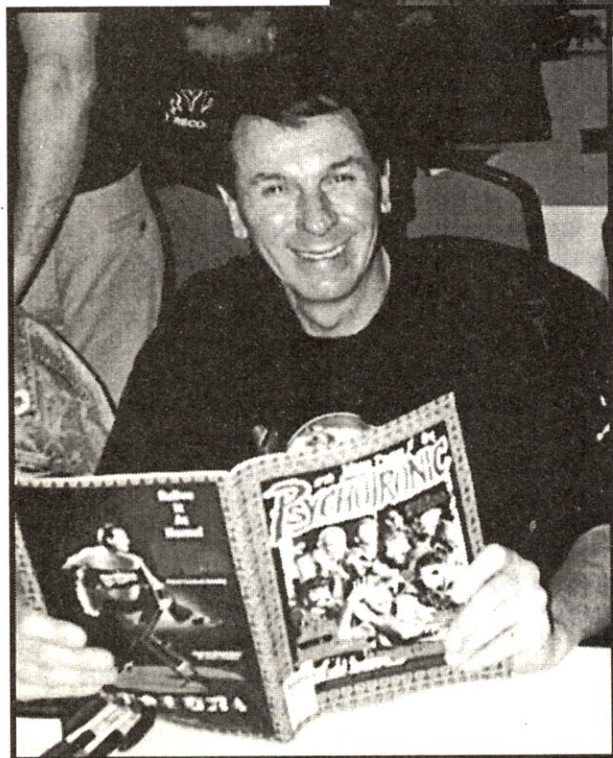
*Erin Gray (JASON GOES TO HELL,
BUCK ROGERS show)*



*Armando De Ossorio
(DEMON WITCH CHILD,
BLIND DEAD series...director)*

*Freddie "Boom Boom" Cannon
(DISK-O-TEK HOLIDAY,
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*Janet Jacme (BOOTY IN THE HOUSE,
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THE DAMNED AND THE DEMENTED!

By ART BLACK

Buckle up, we'll be criss-crossing the globe doubletime this issue, beginning with a nonfiction Belgian video featuring a group of banned-at-home British lesbians who live in a decaying French monastery. **ROCKBITCH** are a heavy metal band consisting of one token guy and five exuberantly sexual gals (six if you count slinky self-proclaimed "slut" groupie Lucy) who perform fairly mundane heavy metal tunes with titles like "*Lucifer*," "*Kill*" and "*Pissdripping Furburger*." They also perform every manner of sexual act live on stage, screwing each other with strap-on dildoes and finding inventive new places to store their drumsticks. **BITCHCRAFT** intersperses a superbly shot and explicitly graphic live show with offstage interviews, a brief pagan ritual in their home (complete with bondage dungeon) and a trip to the London Sex Maniac's Ball. Face-painted singer Julie is the titular figurehead, but the stars of the show are unquestionably gleeful masochist Lucy and lovely rhythm guitarist/backing vocalist Babe, who in addition to being the most expressive and articulate is the one who provides close-up illustration for the lyrics "she wants a fist fuck/up to the wrist" and climbs the drum riser to contribute the golden shower into Julie's waiting mouth during "*Whore of Satan*." ... Hong Kong actress Julie Riva (aka Julie Lee Wah Yuet) is another supremely hedonistic being, renowned for her nightmarish marriages—complete with abuse, pansexual cheating, suicide and attempted suicide—and for her voracious sexual appetite. **TRILOGY OF LUST** stars director/co-writer Julie in the tale of a Mainland girl sold into sexual servitude, and the degradation and violence that naturally follow. Released in Asia in amidst rumors that the simulated sex was performed for real, its subsequent release on (unsubtitled) German-language video confirms the rumors with graphic hardcore footage. What makes it notable is the surprisingly deft direction and overall perversity (Julie licking and fondling a giant live eel; the sloppiest scene of cunnilingus I've ever seen), the casual cruelty and depressingly bleak atmosphere straight out of the meanest 70s porn. A followup, co-starring and executive produced by her German then-husband, was a more conventional, mildly entertaining sex thriller... **IMPETUS FIRE** begins with a nine-minute sequence of faceless couples dancing to bad music, progressing to conventional porn scenes and maybe even a plot, I don't quite remember. At one hour fifteen a guy is castrated by the girl atop him; he jumps up and hops away. Two minutes later she's led off in a squad car. The end... **IMPETUS FIRE 2**, like the original, is sans English subtitles, but this time there's plenty to remember. Not the plot of course—that's strictly by-the-numbers hardcore pap about horny guys trying to worm their way into their girlfriends' drawers. What's interesting is their method. In a twenty-minute sequence starring a woman no doubt hired straight off the stage in Bangkok's notorious Patpong district, the nameless stars are treated to a gynecological extravaganza featuring up-close and personal footage of a vagina that shoots darts, blows horns and smokes cigarettes. Ingests bottles of water and fountains them back out again. Swallows eggs and knives—blade first. Blows out candles. Opens bottles. Slices bananas. Breaks sticks. And for good measure, provides home to a family of slimy eels who are then pooted out one at a time. Like to see Meryl Streep try that one.

Of course, slimy creatures coming out of the *other* end of nameless

actresses and actors comprise a longstanding subgenre among Asian no-budget genre pics, and **THE DEVIL** is one of many supernatural oddities featuring gore, third-world witchcraft and gratuitous geekdom. Dubbed into English, it begins with one unlucky chap being slit open to reveal a belly bulging with slimy serpents; he and several other sorry possessors wind up spitting critters (eels, centipedes, green muck) while wounds and pustules ooze and a green-lit ghost with oatmeal on her face chases and gloats. A way-past-his-prime Chen Hung Lieh, former Shaw Brothers star of mid-60s musicals (**KING DRUMMER**) and martial arts movies (**COME DRINK WITH ME**, **THE MAGNIFICENT TRIO**)

is featured in a non-critter-slurping role... **CROCODILE EVIL**, a dark and sleazy thriller filmed largely in Thailand with some brief HK inserts, lacks English dubbing or subs, instead offering familiar character actors in bit roles (including a cameo by Ku Feng in a brief pre-credit battle of wizards) while nameless actors do the actual newt-spewing and engage in softcore sex. Just to piss off the ASPCA a live duck is tossed into a sea of crocs, and for demanding audiences who expect plot between their scenes of reptile vomiting and (simulated) bat beheading, there are cheesy optical "magic" effects and hallucinations, including a woman who imagines herself raped by a croc and another who turns into an upright croc during her shower scene. Kwan Hoi Shan plays the exorcist who appears periodically to rescue the victims...

Kuei Chih Hung was one of Shaw Brothers' most iconoclastic directors, probably best known to chopsocky fans as co-director with Chang Cheh of the gritty and underrated JD drama **THE DELINQUENT**, aka **STREET GANGS OF HONG KONG**. Former AD to Japanese expat musical specialist Inoue Umetsugu,



FALLEN ANGELS

Kuei on his own directed a number of bracingly bleak and nasty genre offerings and assorted oddities (**THE KILLER SNAKES**, **BAMBOO HOUSE OF DOLLS**, entries in the omnibus **HOMICIDE** series of true crime exploitationers and **FEARFUL INTERLUDE** with its echoes of **PSYCHO**) before making **THE BOXER'S OMEN** in 1983, an everything-but-the-kitchen-sink supernatural thriller jammed to overflowing with nonstop weirdness and cheesy effects. Filmed largely in Thailand and starring Philip Ko (two features that normally spell zero quality), it's as wild and unpredictable as the contemporary **ZU: WARRIORS** minus

the Hollywood effects, substituting melting skin, exploding pustules, eel-vomiting (natch), talking bats, nudity, and eerie atmosphere. Thoroughly entertaining.

HIRUKO: THE GOBLIN is an overlooked Japanese gem from TETSUO and TOKYO FIST director Shinya Tsukamoto. Frequently dismissed as simply an **EVIL DEAD** ripoff, it's much more than that. It's also a ripoff of Carpenter's **THE THING**, with a touch of Clive Barker and the Zanti Misfits thrown in. There's little of Tsukamoto's celebrated brain-frazzling style; instead he directs in a sure-handed and restrained manner, complete with plenty of nasty humor. Then again maybe restrained isn't the right word for a film that would easily take home the gold in the Olympic Decapithon... **GHOST OF THE HUNCHBACK** arrived, like Hiruko, letterboxed and sans subs, but this one is dubbed Italiano with its clearly Asian actors given generic English names in the credits (Susan Parker, Eric Burger...). Which actually makes some degree of sense considering it's a b&w celebration of gothic atmosphere and suggestion with obvious Mario Bava influence and a plot heavily indebted to **THE HAUNTING**—including the familiar image of a bulging door straining its hinges before an unknown onslaught. A theremin features on the nifty soundtrack. Shocking Videos provided all the above videos along with a brand new catalog jammed with incredibly obscure titles. Speedy service and top-notch prints. An excellent resource. Check them out. (c/o Mark Johnston HC-77 Box 111 Hinton WV 25951/shockingvideos@hotmail.com)

SWEET HOME is something of a postmodern Japanese update on more or less the same Italian themes as **GHOST OF THE HUNCHBACK**, with truly mindblowing visual effects and a major Argento jones. Also unsubtitled, it drags

a bit during the expository first half, then explodes with a gory, atmospheric scene that Fulci would have crawled from his grave to direct, and never once looks back. Nonstop action and inventive supernatural doings ensue, with any need for, like, language supplanted by superb effects by Dick Smith. Juzo Itami and his wife Nobuko Miyamoto star, along with the lead actress from *KEKO MASK*; Itami protégé Kiyoshi Kurosawa directs. Most highly recommended...

GUTS OF A VIRGIN is THE film to try if Anchor Bay's excellent reissue of Cronenberg's *SHIVERS* didn't go quite far enough for you. Sexual mania takes on violent physical (and metaphysical) form. Brutal and disturbing, sadistic and curiously engaging, the crossroads of S&M, magical realism and misanthropic gore... **EVIL DEAD TRAP** goes several fathoms further, an unflinching but stunningly artistic exploration of human depravity and its psychic consequences given flesh. Italy is once more reflected in the Goblinsque music and Argento-inspired set-pieces—with perhaps a touch of Jodorowsky toward the climax... **HIDEKI** (aka *EVIL DEAD TRAP 2*) is leagues better, a detached tale of an unattractive female loner turned psychopath in a sociopathic world. Overweight, homely, and shy, our heroine wants nothing to do with the straight world. When it slides out a tendril to drag her in, she lashes out. But it lashes back. A marvelously heady horror film that goes places American terror tales can't begin to imagine. These last 3 titles have been available for some time on grainy bootleg; these are crisp, new, letterboxed and nicely subtitled prints...

GUINEA PIG 2 is an entirely plotless tale of a girl kidnapped, drugged and disemboweled by a psycho in a samurai outfit. Shot on video and minus subs, it's distinguished (if that's the right word) by gore effects so realistic they prompted Charlie Sheen to sic the feds on it as an actual snuff film. It's easy to see why. Certain patently phony shots don't begin to erase the gut-churningly realistic images of limbs sawn off in excruciating close-up. Less than 45 minutes long, it fits neatly on a T-120 with the later episode in the series titled **THE MERMAID**, an hour-long oddity also sans subs and shot on video. On his routine daily trek through the sewer, an artist finds a mermaid and naturally brings her home to live in his bathtub. There she gradually breaks out in boils, slime, pus, worms, eels, snakes, centipedes and bad acting. He captures her eruptions of goo in jars, and paints her portrait before dismembering her... **PHAP SU DA TINH** is the Vietnamese (?) name for the sleazy HK zombie porn classic I've reviewed before under the title *GHOUL SEX SQUAD*, while **MERCENARY** is a cheap and cheesy Vietnam war epic featuring castration, eye-poking, dismemberment, decapitation and brain-eating. Think *APOCALYPSE NOW* meets *MAKE THEM DIE SLOWLY*. Scenes replay several times during the hallucinatory ending, and sped-up action lends an inadvertently comic tone... **TIME OF THE APES** is an excruciating and hilarious *PLANET OF THE APES* ripoff cobbled together from a Japanese TV series for kiddies, with chimps who talk without moving their mouths, benevolent UFOS, and a cute li'l character named "Gay-bar." Inept, incomprehensible, idiotic, dopey and dull. A hoot.

Blackest Heart are the gorehound's dream, supplying superb prints of some of history's bloodiest films. They're also multimedia now, with soundtracks, T-shirts and comics available. Their graphic novel adaptation of **THE BEYOND** is, as Stephen Bissette readily admits in his afterword on the history of Horror Movie Comics, a bit crude and rushed looking—just like the original dear-to-my-heart movie, a 42nd street fave. The comic comes in a limited signed edition of 500 with a terrific CD of music and dialogue from the film. Adaptations of Fulci classics *ZOMBIE* and *THE GATES OF HELL* are scheduled to follow. Check out BH's website at www.houseofhorrors.com or send \$3 for their brand new "fat ass catalog." (POB 3376 Antioch CA 94531-3376/bhmedia@pacbell.net)

THE SINFUL NUNS OF SAINT VALENTINE is one of the initial American offerings from the new domestic arm of Britain's Redemption video

label (distributed here by Image Entertainment, one of the major laserdisk marketers). Based in part on Huxley's "The Devils of Loudon," also the source for Ken Russell's *THE DEVILS*, it's a fairly typical period exploitationer from director Sergio Grieco, complete with lesbianism and topless whippings... **THE REINCARNATION OF ISABEL** is a far more entertaining film featuring Mickey Hargitay (Mr. Jayne Mansfield), numerous writhing Italian breasts and hilarious eyelashes in a freakily edited series of witch clichés. Equal parts nickel & dime surrealism and Second City parody, it's preceded by one of Redemption's usual prurient titillating intros, featuring gorgeous topless vamps licking each other while our leather-bedecked hostess talks about some other movie entirely (something about Nazis in this case)... **THE BLOODSUCKER LEADS THE DANCE** includes ample female nudity and soft sex (m/f, f/f) in its tale of a dysfunctional acting troupe taking up residence in a castle with a history of madness and violence. It's almost an hour before the first beheading, but the blood flows freely thereafter, winding down to a whodunit conclusion... **THE DEVIL'S NIGHTMARE** is another haunted castle thingie with limited music and even more limited thrills. Scary butler, dark histories, pert breasts, big hairdos, a group of tourists killed in various ways. Villainess Erika Blanc does fill out her peekaboo catsuit quite admirably, but the plot's slow going and seems an awful lot longer than 1:20. For some reason a factoid about Mickey Hargitay (who isn't in the film) appears during the intro, and the same Nazi lick-fest shows up (along with a cavegirl one), this time making at least a vague connection to the Nazi opening of the film... **COLD EYES OF FEAR** is probably my favorite of Redemption's features, despite the paucity of naked breasts.



SEX AND ZEN

Made in 1970 by Enzo Castellari with excellent music by Ennio Morricone, it concerns a self-interested proto-yuppie and the slut he picks up, the two of them held captive by an aggrieved criminal and his young cockney accomplice in a sort of vengeance plot against the yuppie's law firm. Gets a bit complicated and doesn't make a ton of sense, but there's an endearing claustrophobic bleakness to the storyline and some reasonably well-wrought suspense. (9333 Oso Avenue Chatsworth CA 91311)

LES VAMPIRES is a 6-hour, 10-part silent French serial by the ultra-prolific Louis Feuillade featuring a gang of supercriminals including Irma Vep, played by Musidora and inspiration for Olivier Assayas's superb film of that name starring Maggie Cheung. Curiously for a serial, the episodes vary hugely in length, from fifteen minutes to an hour, each telling an interconnected short story in its own sweet time, each complete and (mostly) without cliffhanger endings. The reporter hero and his comic side-

kick repeatedly engage in long, untitled conversations crying out for a FF button, but the studied mundanity of the goodguy leads is offset by the inventive nastiness of Irma and her crew. It bears mentioning that there are no actual vampires in the film, although science fiction subplots do crop up. Waterbearer Films released the serial for Halloween on four lavish cassettes, with new subtitles and soundtrack. (Waterbearer 48 West 21st Suite 301 NYC 10010)... Also for Halloween, Kino on Video's Silent Scream series can't get high enough recommendation from me. Arguably the best-known film of the set, **THE CAT AND THE CANARY** has a plot as old as fiction itself, with a passel of potential heirs forced to spend a stormy night in a menacing mansion while hands reach from behind hidden panels and an escaped lunatic roams the grounds. Expatriate German director Paul Leni's stunning production is dripping with gothic menace and still looks fresh today, even after the scads of official and unofficial remakes. **THE PENALTY** and **THE BELLS** are stellar new prints of films that have been recommended in these pages before, the former starring Lon Chaney Sr. as a wicked and vindictive criminal using sci-fi devices to battle female superspies and wreak vengeance on the inept doctor who amputated his legs, the latter an expressionistic tour-de-force with Lionel Barrymore haunted by guilt—and Boris Karloff, in full Caligari makeup—after killing a wandering Jew for his money. Kino rounds out the tapes with an entertaining

Harold Lloyd short and Rene Clair's **THE CRAZY RAY**, an ahead-of-its-time tale of the last few survivors in Paris after everyone else has been frozen into statues by a mad genius... In a more modern vein, mad genius Chris Doyle contributed the hallucinatory, almost hallucinogenic visuals to director Wong Kar-wai's modern masterpiece of crime and loneliness, **FALLEN ANGELS**. Spun from a story originally planned as part of **CHUNGKING EXPRESS**, it's a sensory overload of kinetic style and color, telling the tales of a hitman played by Leon Lai and a manic mute played by Takeshi Kaneshiro in yet another brilliant, star-making performance. Their tragic relationships and failed connections with various other desperate losers make up the bulk of the curiously poignant and hilarious tale... The same writer/director and cinematographer are responsible for **HAPPY TOGETHER**, offering more controlled but no less eye-popping style to a tale of homosexual lovers who bring out each other's worst attributes and can't stay together, can't quite part. Visually fractured (sometimes b&w, sometimes color; distorted angles and effects) to match the fragmented storytelling consisting of largely isolated incidents rather than a complete story, it's somber and humorless and a bit unsatisfying as a whole but fascinating on a visceral level. (333 West 39th Street NYC 10018)

Indigo Media are behind a new series of subtitled foreign films of merit, including **THE MAN ON THE ROOF**, a major find. Director Bo Widerberg, acclaimed for 1967's **ELVIRA MADIGAN**, was a former novelist turned major critic of Swedish film—particularly Ingmar Bergman—claiming they didn't deal with contemporary issues. The film begins with a brutal murder, followed by an hour of detailed police procedural before turning into a taut thriller with the sniper of the title taking out the cops sent to bring him down. Directed in documentary-like fashion with realistic details and dinginess, it's a welcome addition to the canon of gritty 1970s crime films. In 1984 Widerberg made **THE MAN FROM MAL-LORCA**, another low-key crime tale with a much more involved and complicated plot. Beginning with a suspenseful robbery and chase, it unfolds into a conspiracy of police corruption with an unexpectedly pessimistic ending. Indigo's video release repeats a reel in the middle of the film... **SEX AND ZEN** has little pretension to art despite its arthouse marketing, although it is surprisingly well-made for a film about a guy who receives a horse cock transplant in order to increase his sexual prowess. Unabashedly bawdy and hilariously inventive (love that flute scene), it solidified Lawrence Ng and Tsui Kam Kong's reputations as kings of the HK sexploitation genre, and busty starlet Amy Yip has never been more charming than when practicing calligraphy without using her hands. Consumer alert: Indigo has released the video in four different versions: subtitled and dubbed/full-length and drastically cut for the cultural Nazis at Blockbuster. **SEX AND ZEN**, minus the sex. What a concept. Go for the long version, a ribald classic of absurdist eroticism. (221 W. Alameda Avenue, Suite 203 Burbank CA 91502)

FIVE FINGERS OF DEATH is back on the shelves in a full widescreen and dubbed version from Steeplechase Entertainment. The first kung fu film released to the west and THE progenitor of the 1970s martial arts craze, it's a fairly familiar story of rival schools and honor and vengeance that holds up well due to great acting and fighting from star Lo Lieh and a cast of Shaw Brothers regulars, as well as sharp helming by underrated Korean director Cheng Chang Ho, largely eschewing the superhuman feats so common to other films of this ilk. **FIVE DEADLY VENOMS** is the other end of the stylistic spectrum, a patently unrealistic tale of acrobatic mayhem and convoluted intrigue. Director Chang Cheh had reinvented the Chinese martial arts film with heroic icons like Ti Lung, Alexander Fu Sheng, and Jimmy Wang Yu, and when they moved on or died, Shaws reluctantly allowed him to star a crew of unknown Taiwanese stuntmen in an unusual mystery-filled plot. The results were this over-the-top extravaganza of wild physical action. It was a monster hit and defined Chang's subsequent comic-book style. (4230 Del Rey Avenue Suite 507

Marina Del Rey CA 90292) **THE RETURN OF THE FIVE DEADLY VENOMS** is one of the many follow-ups, all unrelated in plot but featuring variations of the same elements and actors. Chang and co-writer I Kuang had created the first million-grossing HK picture with **THE ONE ARMED SWORDSMAN** in 1967, and here they simply multiplied the handicapped hero exponentially, adding spectacular state-of-the-art fight choreography. Originally titled **CRIP- PLED AVENGERS** (or **MORTAL COMBAT** in America), it's the tale of four heroes disabled in various ways by a wicked local magnate and his son (himself crippled, with mechanical hands), and how the blind, deaf, legless and mentally damaged quartet band together to defeat their assailants. Widescreen and dubbed, it's a cartoonish gem that ranks among the most entertaining late-70s Shaws films... **ENTER THE FAT DRAGON** is a terrific little picture directed by and starring Sammo Hung, two decades before taking the lead in **MARTIAL LAW**. As a kind-hearted local with a major Bruce Lee infatuation, Sammo parodies the countless Bruce imitators flooding the market in the 1970s. When in a minor subplot his character is hired as an extra on one of these knockoff films, he's incensed by the lead's lack of skills and winds up flattening the entire crew with a spot-on impersonation of Lee's actual fighting style. The scene works on several levels at once, since Sammo himself began as an extra in martial arts films and wound up fighting the real Bruce Lee in **ENTER THE DRAG- ON**. Letterboxed and subtitled, the film is a terrific mix of comedy and skilled fighting with numerous of Sammo's longtime compatriots in small roles,



ENTER THE FAT DRAGON

including twisted-faced character stalwart Feng Feng and his real-life son, the perennially villainous Feng Ko An, and Li Hai Sheng in a mind-bogglingly politically incorrect role as a western fighter—sporting an afro wig and blackface... **DANCE OF DEATH** stars lethal lovely Angela Mao in another kung fu comedy, this one with fight choreography by Jackie Chan (under the name Chen Yuan Lung/Chen Lung) and co-starring frequent Chan partner, comedian Dean Shek (Shih Tien). Angela Mao was of course a knockout in action roles but frankly not much of a comedienne, and aping Jackie's style and facial gestures doesn't begin to suit her. On the other hand, like Jackie she was Peking Opera trained, and in a clever bit of cinematic reflection her character incorporates actual stage moves into her climactic battle, explaining the title. Letterboxed and subbed, it includes delicious malapropisms like the advice to Angela during a fight, "kick his hind hoof." Crash Cinema are affiliated with the store Anime Crash and have a kickass lineup of classic titles scheduled for release in the widescreen format, prospectively at a rate of three a month. Can't wait. (250 West 57th St Suite 317 NYC 10107 or 1-800-go-anime)

The Tokyo Shock label are behind the local release of Cult Japanese fighting femme sensation **ZERO WOMAN**. Second of a six-film series—all featuring the same character but played by an ever-rotating roster of hot pin-up stars—this one features Natsuki Ozawa as the horny hitwoman who begins the film by blowing away some baddies, and must immediately hop in the shower to rinse the blood off her nubile bod. Thereafter we're treated to bondage, rape, torture, martial arts, drugs, prolific nudity, soft sex and dollops of bloody violence. Featuring Sho Kosugi's son Kane, it's stylishly shot on video and presented widescreen with electronic subs... **EIKO EIKO AZARAK - MISA THE DARK ANGEL** is another recent chicksploitation flick based on a manga, this time the supernatural exploits of all-girl high school drama club prone to comments like, "men are so gross and creepy." When they find themselves alone in a deserted, haunted estate, the **EVIL DEAD** elements start to pile up, along with the Lovecraft tributes—and the bodies. There are more than a few uniquely Japanese twists to the tale before the titular teenage witch faces off against the forces of evil for the souls of her friends. In addition to starring in this third in the three-film series, Hinako Saeki played Misa in a limited-run TV show. Look for Tokyo Shock to offer more adventures of the petite demon-fighter in future. (118 E. 28th Suite 501 NYC 10016/www.Media-Blasters.com) ... In addition to

their roster of entertaining series like *LADY SNOWBLOOD*, Samurai Cinema have released a number of classics from Toshiro Mifune's own Mifune Productions. **INCIDENT AT BLOOD PASS** (aka *AMBUSH*) is in several ways the most interesting of these offerings. Mifune reprises for the last time his character from *YOJIMBO*, hired for a mysterious mission that pits him against none other than Shintaro Katsu (*ZATOICHI* series) and his grimy cohorts in a remote inn. It's a terrific story that unfolds in layers, with Mifune discovering the plot along with the audience. Hiroshi Inagaki, best known in America for the *SAMURAI TRILOGY*, directs with dark flair... **SAMURAI BANNERS** from 1969 is a long (166 minutes, with an intermission at the 90:00 mark) tale of a great warrior and strategist (Mifune) who inveigles his way into high position for a local lord, sacrificing his chance at love in the bargain. Based on a novel that was in turn based on actual events, it too is directed by Inagaki, this time in a fairly straightforward, non-flashy style, crafting a rather slow but well-mounted tale with epic battle scenes... **SAMURAI ASSASSIN** (aka *SAMURAI*) from 1964 is a far more interesting tale of a ronin with high aspirations, roped by circumstance into taking part in the assassination of a high official. Again based on a book based in fact, it rewrites history to give Mifune a fascinatingly multifaceted and conflicted character, and is a moody, composed and controlled piece of filmmaking from director Kihachi Okamoto (*SWORD OF DOOM*, *ZATOICHI MEETS YOJIMBO*)... **RED LION**, also directed by Okamoto, is a 1969 tragicomedy with Mifune playing a good-natured blunderer who rides back into his old hometown as advance guard for forces bent on liberating the locals from oppression. Not realizing he's a pawn in a grander scheme, Mifune routs the local oppressors and rallies the townspeople before the schemers bring it all crashing down. It's a colorful and quite playful film inspired (here comes a surprise) by actual events. (POB 989 Wilmington NC 28402-0969/www.videoz.com/samcin/) Mifune also appears in a trio of classic Kurosawa releases from Public Media Home Vision: **THE LOWER DEPTHS** from Maxim Gorky's bitter and downbeat play; the corporate gangster tale **STRAY DOG**, based on an Ed McBain novel; and my favorite, **THE BAD SLEEP WELL**, a dark procedural about a tortured cop whose stolen gun is being used to commit brutal crimes. (4411 N. Ravenswood Ave Chicago IL 60640-5802)

For excellent modern Japanese crime fare, look no further than Beat Takeshi Kitano. A sort of anti-Hitchcock, Kitano directs with little buildup or suspense, preferring a vaguely unsettling deadpan stillness punctuated by brutally dark humor, so that his explosions of violence come out of the blue, making them even more shocking. **SONATINE** is a true gem from 1993, focusing on aging yakuza Kitano and several young acolytes as they lay low after a relatively minor job doesn't go as planned. Of course bloodshed catches up with them, leading to a poetically violent ending. (Rolling Thunder) With a healthy paycheck earned from his US debut in the piece of crap *JOHNNY MNEMONIC*, Kitano bought himself a motorcycle which promptly crashed and nearly killed him—a perfect Hollywood metaphor if I ever heard one. While recuperating he taught himself to paint, and his bizarre paintings feature prominently in

FIREWORKS, Kitano's most accomplished work to date, and one of several excellent new releases from Milestone Film & Video. He's a retired cop at least as violent and dangerous as any criminal. Looking to care for his dying wife and paralyzed ex-partner, he commits what has to be the most placid bank robbery ever filmed. His face half-paralyzed by the motorcycle accident, Takeshi is now even more deadpan, and even more menacing, but the film is filled with genuinely hilarious moments, and genuinely touching ones. Not to mention generous helpings of spirited violence. Don't miss it... **WOMAN IN THE DUNES** from 1964 is a breathtakingly well-filmed allegorical wonder that takes place largely in a hole in the ground. Lost at night in the dunes, a traveller is given respite in a woman's home at the base of a pit. There he finds himself trapped when the local villagers won't let him out. Written by the great Kobo Abe based on his own novel and directed by Hiroshi Teshigahara (the same team as *THE FACE OF ANOTHER*, *PITFALL* and *THE RUINED MAP*), it's a heady exploration of human relations and existential entrapment, a film of stunning imagery both literal and figurative. Which makes for a nice segue to **THE TRIAL**, based on the Kafka novel. I already had two copies—a good one of the short version and a crappy one with the additional US intro—but Milestone's beautiful, complete, letterboxed tape renders all previous versions moot. Orson Welles claimed this was the best film he ever directed, and I'd be hard-pressed to argue. Certainly it's the most provocative, the most intellectually stimulating. Bravura camerawork and an unmatched sense of composition and fluid style perfectly convey the surreal horror of the story, with Anthony Perkins superb as the everyman trapped in a waking nightmare or supernoirish proportions. Unmissable. (275 W 96 St Suite 28C NYC 10025)

A couple of quick book plugs: **NIPPONPOP** is a gorgeously colorful coffee-table softcover jam-packed with photos and info on the music scene in modern Japan. Familiar names like Pizzicato Five and Shonen Knife and Guitar Wolf get coverage of course, but most of these performers you'll never have heard of. Author Steve McClure, *BILLBOARD*'s Japan Bureau Chief, includes chapters on "The Roots of Japanese Pop," "Metal & Hard Rock," "Osaka and the Sounds of Japan's Wild West," "Shibuya: Epicenter of Japanese Youth Culture" and much more. Fans will no doubt find fault with some editorial choices (one passing mention of *THE YELLOW MONKEY* in the chapter on "Indies") but the only significant criticism I can level at the project is that it doesn't come with accompanying CD. Or a series of them. (Charles E. Tuttle Co., Airport Industrial Park, RR1 Box 231-5 North Clarendon VT 05759)... **CINE EAST** by Miles Wood is a British collection of interviews with contemporary movers and shakers in the Hong Kong cinema including Maggie Cheung, Lau Ching Wan and Anthony Wong. Mostly the interviews consist of basic chronologies of the artists' work, except when the interviewees themselves steer the conversation into deeper waters, as with Peter Chan and Shu Kei. Abridged filmographies and hundreds of photos make it a must-have book. You can get your copy in the US through the video paradise known as *The 43rd Chamber*—an outstanding source for impossibly rare martial arts and blaxploitation flicks. (681 8th Ave NYC 10036/212-582-8685)

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MONSTERS! EXPLOITATION!! ROCK 'N' ROLL!!

MARC LAWRENCE

Interview by Justin Humphreys

Note: Marc Lawrence seemed to enjoy being interviewed about parts of life and his seven decade long acting career, despite some of his remarks. He was theatrical, thoughtful, revealing, humorous, irritated, angry, challenging and very patient. You try going over your whole life when you're in your 80s. We thank him for his time.

"My father's name was Israel Goldsmith. That's my name, Goldsmith. My mother's name is Minnie Sugarman. She was born in Poland, my father's born in Russia. I was born in the Bronx, December 17, 1909. Glad I got that right." Some books list his date of birth as late as 1914. "I don't remember my childhood. All I remember is I was a frightened little kid. Jewish kid. Scared to death. There was an explosion in New Jersey. Then I was held, pushed, marched in a field, in the middle of a field with my parents. There's an explosion in the town, of an ammunition factory. Saw all the flames and noises and explosions and it was a frightening experience. When I was a young kid, about 11 years old. When I was 13 I had rheumatic fever. Consequently, that became the gangster me. The gangster psychology was born then. 'Cause with a bad heart, nobody will hurt you. My mother used to wack me now and then, when nobody was looking (laughs)."

"I saw my brother act. At that time he was a star in Yiddish theater. He was very good. And I envied him. He was a much better actor than I was. He became my stand-in later on, because he became a plumber, he didn't go on acting. Pity, because he had a lot of talent. I envy a lot of actors. That's the story of my life, envy. I guess a lot of actor have this. 'You're doing something I wish I could do as good. How do you do that, eh? I'd like to try that. Why not?' It's a childish pursuit. I did high school, I did college (City College, NYC). While I was in college, I went to Davenport's Free Theater, where I acted in Sir Henry Irving's *The Bells*, which was a classic. There was a guy who looked like John Carradine, forgot his name. He's an old man but was interesting. He played the lead and I got one of the characters. I remember doing it. And the smell of backstage was a little disgusting (laughs). Then I did a play about Thomas Paine, written by Hans Josef in 1930. I must have been 18 or 19 years old. I played Thomas Payne with

a Bronx accent. It was almost the end of my career, but I got a nice notice. And the producer of the place, a guy named Joe Lagatuga, gave me the name of Marc Lawrence. My name was Max Goldsmith. And when I went to high school and I was taught by a guy to be a good mathematician. And he gave me the name of Lawrence. He said, you need a middle name. So he used to sign my name M. Lawrence Goldsmith when I entered into the theater. Then Marc Lawrence got very good notices. Outside of that, too much pain. I kept the name."

"I did lots of plays. Worked in the group theater five or six years. Used voice techniques. Screen actors don't have to use voice technique. I was with Eva Gallion. She was a famous lady who had a theater, 14th Street, called Pacific Repertory Theater and many great actors worked there.

Burgess Meredith was a student one year ahead of me. Howard DaSilva was one year ahead of me. And John Garfield was in my class. I did little plays with him. Nice boy. Sweet guy. It was a very unfortunate death. Richard Waring and I were chosen out of 30 apprentices to be a member of the company. I came to California while I was waiting. I came here, fell in love with a gal, and so, so, so."

His first few roles were for Paramount. *IF I HAD A MILLION* (32) was an all star multi-story feature. He was in the *Condemned Man's* episode which starred Gene Raymond on death row. *WHITE WOMAN* (33), starred Charles Laughton as a slave driving rubber plantation owner and Carol Lombard as a hooker. The now rare extreme pre-code feature was sometimes screened at adults only shows. It used sets from *ISLAND OF LOST SOULS* and decapitated heads. It was later remade as *ISLAND OF LOST MEN* (39) with Anna May Wong. "I didn't

work with Laughton. I got to know him later on. He was a very imposing actor. The English actors have a way of speaking that make you feel a little intimidated, because their articulation is so precise. The consonants and elongated vowels, where we don't do that. We swallow our consonants and forget our vowels." He didn't work with Lombard either. "No I didn't. I wish to hell I could. She was a gal of four letter words. She's the only woman I know that could use the word fuck with delicious eloquence. Everybody enjoyed when she said, 'What the fuck are you doing?' She said it so deliciously, everybody enjoyed hear-



ing the words. All the kids use it now, 'What the fuck are you up to? 'Goin' to the fuckin' party?' And everybody was a fuck. But she was actually wonderful, in a marvelous kind of happy disposition. I suppose it destroyed a great deal of Clark Gable's desire to live." (Lombard died in a plane crash in 42) "When something special comes into your life, it's a great loss when you lose it. I think I did another picture with her. I don't remember. I'm 88 years old. I just remember an incident. I remember her laughing, I remember her saying the word, I remember being on the set with her. I don't reemember the fucking picture. I don't know what the hell I did yesterday and you're asking me to reemember a fucking picture? What did I do this morning? I'm gonna do an ER on Tuesday. Scene, an old man dying. The story of my life. Nice little scene. ER."

He was just an extra in the James Cagney film *G-MEN* (35). "They were shooting real bullets. I remember we were sitting behind a barrack and they were shooting real bullets in the barricade. It was stupid. It was a stupid idea. I remember once I got a scene in *BONANZA* and the schmuck director had somebody throw a hard boiled egg right at my eye. It almost blinded me. Stupid guy. Some of these guys are stupid. Next Question." In Warners *DR. SOCRATES* (35) starring Paul Muni, his character was named Lefty, the first of several times he was given that character name. Lawrence signed a contract with Columbia in 1936. "It was from 1936 to 1939." He continued to work for other studios too. Lawrence went on to work for all of the major studios plus Republic, PRC, Monogram, Lippert and others. Some of his many 30s titles have been forgotten over the decades. Some are probably lost forever. He worked with Bogart, Cagney, and Robinson and was often cast as gangster, but he also was in westerns (including ones starring Gene Autry and Roy Rogers) and played many various character parts.

TRAPPED BY TELEVISION (36), from Columbia, starred Mary Astor and Lyle Talbot. A television camera is used to catch criminals. It was directed by Del Lord. The much more important *DESIRE* (36), from Paramount, starred Marlene Dietrich. "Played a chauffeur. I got the chauffeur because it was the beginning of my career. They noticed in the second unit in Paris that there was a chauffeur that looked something like me. So on the set came John Gilbert to sit Marlene Dietrich. Holy Jesus. I shot in my pants. There's John Gilbert. You see, I then understood,

as I do now, what a fan means. I know what a fan means, when a guy says to me, 'Gee, I like everything you done Marc.' I look at him and say, 'What the fuck are you talking about? What is he talking about?' Unless your a gig star. John Gilbert was a big star for me, as a kid. But I can understand why people have a certain feeling about me despite the fact that I'm not a big star. 'I'm a big fan of yours.' I can see that right away. I felt that way about John Gilbert. My God, being that close. I was looking at John Gilbert like I'm looking at my own shoe. Holy cow. Looking in a mirror like

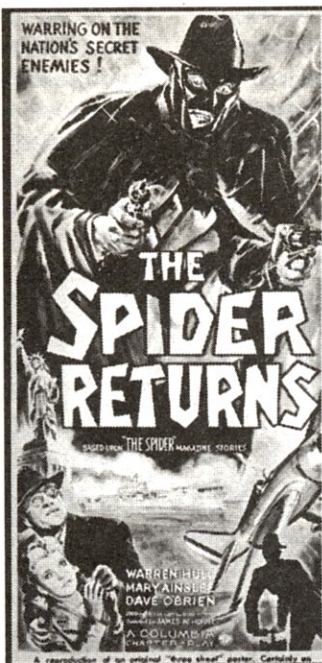
I'm looking at myself, it was John Gilbert. I can understand people saying, 'Gee, I wish I'd taken a picture with this guy.' That was my experience."

He worked twice with director William Wellman. "I enjoy William Wellman. I loved him because he loved actors. And he loved to act himself, and I enjoyed his acting because I know he enjoyed me, you know? So it was a kind of general sense of we all accept each other and we make other people feel good. He gave you that, he was a wonderful man. He was a wild man and an exciting man. It was a thrill working for him. He saw me in a play, he saw me in *Waiting For Lefty* (by Clifford Odets). I get off stage and I came over to the studio to see him and he said, 'Jesus Christ, you're a great fucking actor. You're a great fucking little actor. Goddamn it! Goddamn it!'" Lawrence had to

chose between a movie part that would take weeks and a smaller role in *THE ROBIN HOOD OF EL DORADO* (36), that would take only three days. "He says 'I've got a better part then they offer you. Goddamn it! You take the three days. It's a great scene. The other is shit.' I said, 'But it's 18 weeks. 18 Weeks I need.' He says, 'Never mind. Three days.' I did the three days and stayed three weeks. He kept me on. He kept me there for three weeks! Beautiful guy, and when I went

to see the fucking thing, he cut the whole scene out. The scene with Warner Baxter, I play one of the gang."

SAN QUENTIN (37) was a Bogart film from Warners. "I remember driving in a car with Bogie. Bogie said to me, 'Listen Marc, When I talk fast I lisp. I have a tendency to lisp. Will you watch my lisp?' I didn't know what the hell he was talking about. I had no idea. I didn't realize he lisps. I didn't pay any attention to his speech (laughs). I said, 'You want me to do that?' 'Yeah, do it for me' (laughs). So I said, alright. He might have been kidding me, I don't know. What else. Long fucking interview kid. A lot of shit your gonna write.



CRIMINALS OF THE AIR

Who reads this shit?" CHARLIE CHAN ON BROADWAY (37) was from 20th Century Fox. "I did one with Warner Oland. Warner Oland played Charlie Chan. I made a couple with Sydney Toler. Warren Oland would fall asleep sometimes on a scene. He used to do it (laughs). He was kind of a laid back man. He was a Swede wasn't he? He had this marvelous mask that was Chinese actually."

In 37, Lawrence was also in the first two of six Columbia B movies (all approximately an hour long) starring Rita Hayworth. The former Rita Casino was first billed with her new name in CRIMINALS OF THE AIR, about a Mexican border Patrol. "I did three of four with Rita. She was a little baby. A frightened little baby. A little child. I looked at her and here was this little kid. Kid quality. I liked her. Very nice. I think she liked me because she called me, when I left the studio and asked me 'Who was your business manager? She wanted me to be her business manager. Very sweet girl, but she married the wrong guys. She married an older guy first, Ed Jastrow (Judson) or something, then she married Orson Welles. It was fraud.

He's marrying an image on a screen. And the other guy is marrying an image on the screen too. I wrote a nasty article about fucking newspaper guys that were interviewing her when she was 60 or something, and asked her what does it feel like to be a goddess at 59 or something. I said, 'Go fuck yourself. How dare you say that? She was a frightened little girl. She was frightened, that's why she had alzheimers. She's been

fighting all her life. She was a child, she was beaten by her father. Her father would say 'Dance! You know how to dance!' She'd dance, not with the energy of love or with affection, or joy. There was no joy in her dancing. She would do it because she was told to do it. Like a whip. Like you whip a horse. It was fucking awful. What kind of life did she have? She married Orson Welles, who was a theatrical giant. Who was too much for anybody! Too much going on. What the hell for? It was like Arthur Miller marrying Marilyn Monroe. What the fuck for? What's an intellectual shit doing with this glamour goddess. And Marilyn herself was a lovely gal. Bewildered girl. All this attention she's getting. All of a sudden the world opens up to her, and she says, 'Geez, I'm not ready for this.' She wanted something, she wanted something and all of a sudden she's given everything. She had too many toys to play with."

THE SHADOW, with Hayworth, had nothing to do with the radio character. Incredibly the plot was later reused in the British BESERK! (starring Joan Crawford). "I never memorized any lines because the script was about 25 feet

thick, 'You want me to read this shit? Just tell me what to do and I'll make my own lines.' That's what I did. 'Get over there. Don't move! Alright, this guy, watch me here. I'll do that. Yah? You understand? That's good.' This kinda shit's easy to do. (laughs) What are you going to do? I don't even remember seeing it. What did I do in it? Have you seen it?" No. "Then what are you asking me about it? What are you, a wise guy?"

THE SPIDERS WEB (38) was a 15 chapter serial starring Warren Hull as a masked detective hero. He battled The Octopus and futuristic gadgets included television, death rays and a sonic torture device. In PENITENTIARY, a Columbia remake of THE CRIMINAL CODE (31), Lawrence's character kills a squealer in prison. "Harry Cohen liked me because he was sitting with Johnny Rizzelli one day. Johnny Rizzelli was the gangster hired to knock off Castro by the FBI. He was a pal of Harry Cohen. Harry Cohen liked gangsters. I liked Harry Cohen too. And I was sitting with Harry watching a screen. And he looks up (after watching me) and says, 'You know the kid on the

screen there could be one of the mob.' Harry Cohen was impressed that he compared me with one of the mob. So he gave me this remake off CRIMINAL CODE, which was the original picture. So I imitated Boris Karloff, that's what it was. A very bad imitation. I walked the way he did. Mind you, we had a German director (John Brahm) who I despised. I hated the cocksucker. All an actor needs when he's

acting for the screen is a director that enjoys his performance and encourages him, you know, but if he criticizes him, fuck you, Joe. Get the fuck out of my sight, I say, psychologically. There was another German director too. Ah, fuck him. He's dead now, so God bless. Okay, next question."

Rita Hayworth's character was killed early in WHO KILLED GAIL PRESTON? "Who the hell killed him? I don't know!" CONVICTED was based on a Cornell Woolrich story. "With Rita Hayworth. It was schmucky. I saw that. I didn't like it much." I AM THE LAW (38) starred Edgar G. Robinson. "I'm the only guy besides Eddie Robinson, Jimmy Cagney, that can be taken for the mob, without makeup. He was so close to the real thing we wonder how he got hired. This kind of shit. I'll tell you, I AM THE LAW. I've never seen it, so I don't know how great it is. I loved Eddie Robertson though. I adored the man. I was frightened of him at first because I never thought of him as Eddie Robertson, nice man. I thought of him as Little Caesar. His image of being Caesar is so strong and vital and terrifying, when I spoke to him personally, I was very



CHARLIE CHAN AT THE WAX MUSEUM

suspicious, very trustless. And I didn't believe anything he said to me when he said nice things! (laughs) I think, he'd jump down my throat any minute. I think his son felt the same way. I don't think his son ever knew him. He saw him as a tough guy on the screen. In a way, I understand it, because my kids have the same feeling about me. They don't see my humor. My wife doesn't see my humor either. I don't know.

THE HOUSEKEEPERS DAUGHTER (39) was directed by Hal Roach. "He's an interesting man. A very nice man. He'd do two lines at a time and say cut. I don't know why. I liked him. He was a very gentle man.. Sometimes you enjoy such people." BEWARE SPOOKS (39) starred Joe E. Brown. "Oh yeah, I liked Joe E.. Nice man. Sweet man - I don't remember anything about him." INVISIBLE STRIPES was also in 39. "Yeah with Bill Holden, with Bogart, George Raft. George hit me in the mouth. The Adam's apple. Well, he was supposed to slap me, the schmuck, so he's a fighter. So he shot me, hit me, sneaky shot, in the Adam's apple. I couldn't talk for ten minutes. What else?" S.O.S. TIDAL WAVE (Republic, 39) starred Ralph Byrd and used footage of the destruction of Manhattan from DELUGE. The plot dealt with the future when TV is common. SERGEANT MADDEN (MGM, 39) was directed by Joseph Von Sternberg. THE LONE WOLF SPY HUNT (Columbia, 39), was part of a detective series starring Warren William. Hayworth was in that too. Lawrence's last Columbia contract role was in HOMICIDE BUREAU (39) starring Rita Hayworth.

JOHNNY APOLLO (20'th Century) starred Tyrone Power as a man wrongly sent to prison. It was the first of four movies in a row with Lawrence that were directed by Henry Hathaway. "I don't remember. I remember there were a lot of good actors in that. Eddie Arnold. Lloyd Noland. Dorothy Lamour." BRIGHAM YOUNG (same studio, year, director and star) told the story of the start of The Mormon religion. "I played a district attorney. Six o'clock at night they called me and asked if I would do eight pages of dialogue by the next morning. Stupid me says, 'Yeah, sure!'" So at two o'clock in the morning I knew the lines. I got up at six in the morning to go to the studio. I did a stupid thing. You can't do that. It's impossible to do because you're too tight emotionally. You're not free. And I saw the performance, it was shit. Tight. No looseness I played in BRIGHAM YOUNG again. I played an old Indian but they cut that out. Marvelous part. They cut the whole fucking thing out." THE GREAT PROFILE starred John Barrymore in one of his last roles (he died in 42). "I never saw John. It was a phone call. That's all. I wish the fuck I could work for

the guy. He was great. Fantastic presence. Dynamic. Absolutely marvelous actor." CHARLIE CHAN AT THE WAX MUSEUM starred Sidney Toler, who had taken over the Chinese detective role in 38, after Oland died. All were from 20'th Century in 1940.

In 1941, Lawrence, acted in eleven movies for seven (!) different studios. LADY SCARFACE (RKO) starred Judith Anderson as a female gang leader. HOLD THAT GHOST! (Universal) was one of Abbott And Costello's better comedies, about a supposedly haunted house. "Aw come on, enough of it! They were a couple of comics, what do you want for me to say? When you work with comics, it's their show. You're just a spectator." In SUNDOWN, directed by Henry Hathaway, Gene Tierney played a jungle girl in Africa that fights Nazis along with British troupes. NAZI AGENT (MGM) was directed by Jules Dassin and starred Conrad Veidt. "Nice guy. I liked him. I didn't like the director. Dassin was the director. Full of shit. You can quote me on that, full of shit." PUBLIC ENEMIES (Republic) starred Gene Autry. BLOSSOMS IN THE DUST was an MGM Technicolor feature about a woman (Greer Garson) starting an orphanage in Texas.

THE MONSTER AND THE GIRL (Paramount) is a horror/crime movie that's become a cult favorite. It features a gorilla and a "white" slavery plot. "That was with my freind Jack Moss before I did SHEPHERD OF THE



DILLINGER

HILLS. Jack Morris was a fat man who became Orson Welles' manager. Prior to that he was manager to Henry Hathaway, George Raft, Gary Cooper, and a couple of other guys. When Jack Moss took a liking to me, I became his buddy. So from MONSTER AND THE GIRL, he was telling me they had difficulty casting a character of a mute and the name of the picture is SHEPHERD OF THE HILLS. So he tells me the story and I told him a story from Steinbeck, about a mute. He kind of liked the way I gave him the interpretation. He says, 'I want you to play the mute.' Henry Hathaway says 'How can he play the mute? He's Jewish! How can he play the hillbilly? He's Jewish!' That kind of shit. Anyway, I played it. While we're doing the picture, they were writing it. He (Moss) would read scenes to me, asking for my approval. I remember when we were on the set, he would tell me stories of his youth. When he was six he had a buddy, and you hang on to a buddy when you're very young, like a kid hangs on to a toy, this closeness. This buddy moved from his neighborhood. He felt lost so he kept looking for his buddy, but he could never find him. So all his life, he's looking for his buddy, and I became this little toy, this toy buddy. He sort of leaned on me for the moment. I believed this fancifull story. I remember meet-

ing Charles Laughton. He said, 'Marc, Marc, how can I reach Jack? I know you're close to Jack Moss. How can I reach him? I said, 'I don't know, Jack has to want to reach you.' I remember going to Jack's office. He turned to me and said, 'What do you want to be Marc? A great director? A great actor? Whatever you want to be, I'll back you.' This is fairyland incorporated, this kind of relationship. Never happened. Went to Orson Welles and I never worked for him again. Never saw him again. Years later, I came back from Europe. I ran into Jack, but he was out of the business. It was all dealing in ghosts, ghost ideas, ghost images, ghost part. As Burgess Meredith says in his book, 'My past is much longer than my future. My future's much shorter than my past. Nothing else to tell you. What can I tell you? SHEPHERD OF THE HILLS is the story of a man looking for his own past. It's a story of Harry Carey turning back, searching his past. Can't do that. You can look at it, but you can't go back to it. Anyway, when I finished the job as a mute, they ran a preview and most of the comments were about this mute.'

THE SHEPARD OF THE HILLS was a Technicolor Paramount remake about Ozark Mountain folk starring John Wayne. Henry Hathaway directed. Lawrence played a mute who finally speaks one word at the end. It was the most important feature for the busy character actor in 1941. The next year Lawrence married Fanya Foss, born in Odessa, Russia, but raised in NYC. She had had married to novelist Edward Dallberg and had moved to Hollywood after Garson Kanin optioned her novel "Ask No Return" about Greenwich Village artists during the Depression. She went on to write plays, poetry, short stories, novels and filmed screenplays including *GIRLS UNDER 21* and *AFFECTIONATLY YOURS*, *THE RICHEST MAN IN TOWN*, *THE STORK PAYS OFF* (all 41), and *HI YA SAILOR* (43).

Lawrence continued to act in movies of all types. He was in *THIS GUN FOR HIRE* (42), with Alan Ladd and Veronica Lake, *NEATH BROOKLYN BRIDGE* (42) with The Bowery Boys, the classic *THE OX-BOW INCIDENT* (43), about a lynch mob, directed by William Wellman and *HIT THE ICE* (43) with Abbott And Costello again.

When back in town for a visit in 44 he was interviewed for the NY Post. He talked about people on subways and in restaurants assuming he was a gangster or a real tough guy. Among his new releases were *RAINBOW ISLAND* "in which he's the wicked native prince who doesn't get Dorothy Lamour" and the Technicolor comedy Bob Hope's *THE PRINCESS AND THE PIRATE* with Marc play-

ing aide de camp to Victor McLaglen's *The Hook*, curse of the seas." Talking about *FLAME OF BARBARY COAST* he said "I drew a week's salary for playing one game of cards with John Wayne - that's pictures for you!" He said he was proudest of acting in *THE OX BOW INCIDENT*. It also mentioned his scriptwriter wife and their one and a half year old boy back in Hollywood and the fact that "directing is Marc's own ultimate aim". The article was called "Crime marches On And Pays Off Well for Marc Lawrence, Hollywood's Favorite Heel."

DILLINGER (45), starring Lawrence Tierney was a big hit for Monogram. "Well I mean, oh, crazy, Lawrence Tierney, out of his mind, still out of his fucking mind. You know, any picture, major studio, fired him on the first fucking day because he walked through it as if he didn't give a shit as to what was happening. He said his lines as if he was taking a piss somewhere. Pissing in places he had no right to piss in, but he didn't give a shit. The third day, there were two old people on the phone. He was supposed to shoot them and so he says,

'Bang bang.' Now the director was a little guy named Max Nosseck. Max Nosseck was a little tiger. He goes up to Tierney, who is about six foot something and says, 'You shit! You dirty bastard! You shit bastard! What did you do!? What is bang bang? Jesus Christ, you stupid bastard! What is this bang bang shit, you son of a bitch bastard?' And for the first time, Tierney got his Irish up. From that fucking time on, he was a terror. This little

Jewish guy was fantastic. Scared the hell out of the big Irish asshole, and he was a terror from that time on. He (Tierney) was sensational. As an actor, I take my hat off to him, but as a person, you could shove him up somebody's ass, not my ass. Fuck him!"

CLOAK AND DAGGER (46) was a Fritz Lang spy movie. "Fritz Lang was a monster. He would scream at Lilli Palmer. Poor Lilli Palmer. Oh my God, in German, he would do that too. Horrible. Horrible." There was a major fight scene between star Gary Cooper and Lawrence. "Took six days to shoot. It was one line in the script, someone tries to fight. Took six days to shoot. All the details and close-ups, of pulling his face, his pulling my face, I'm putting my dirty fingers into his mouth. I apologized because I said, 'I'm a fan of yours Gary. I hate to do this but this is in the script,' and I grabbed his face (laughs). Sweet guy. I loved Gary. Gentle, laidback man. Beautiful look, beautiful face. I had to put my dirty fingers in his beautiful face. But there it is kid, it's in the script (laughs).

UNCONQUERED (47) was an all star Technicolor epic,



32 **IF I HAD A MILLION**
 33 **WHITE WOMAN**
 GAMBLING SHIP
 34 **DEATH ON THE DIAMOND**
 35 **G-MEN**
 DR. SOCRATES
 LITTLE BIG SHOT
 MAN OF THE HOUR
 DONT BET ON BLONDES
 GO INTO YOUR DANCE
 36 **DESIRE**
 TRAPPED BY TELEVISION
 COUNTERFEIT
 NIGHT WAITRESS
 THE ROAD GANG
 THE FINAL HOUR
 LOVE ON A BET
 UNDER TWO FLAGS
 THE COWBOY STAR
 37 **CHARLIE CHAN ON BROADWAY**
 (Fang)
 SAN QUENTIN
 CRIMINALS OF THE AIR
 THE SHADOW
 I PROMISE TO PAY
 RACKETEERS IN EXILE
 COUNSEL FOR CRIME
 MURDER IN GREENWICH VILLAGE
 MOTOR MADNESS
 (WHAT PRICE) VENGEANCE
 (Video Yesteryear)
 A DANGEROUS ADVENTURE
 38 **I AM THE LAW** (Moviecraft)
 THE SPIDERS WEB (serial)
 CHARLIE CHAN IN HONOLULU
 PENITENTIARY
 CONVICTED
 WHO KILLED GAIL PRESTON?
 ADVENTURE IN SAHARA
 THERE'S THAT WOMAN AGAIN
 SQUADRON OF HONOR
 WHILE NEW YORK SLEEPS
 39 **BLIND ALLEY**
 INVISIBLE STRIPES
 SOS - TIDAL WAVE
 BEWARE SPOOKS!
 THE LONE WOLF SPY HUNT
 SERGEANT MADDEN
 HOMICIDE BUREAU
 ROMANCE OF THE REDWOODS
 EX-CHAMP
 THE HOUSEKEEPERS DAUGHTER
 DUST BE MY DESTINY
 CODE OF THE STREETS
 40 **JOHNNY APOLLO** (Fox)
BRIGHAM YOUNG (Fox)
CHARLIE CHAN AT THE WAX
MUSEUM (Fox)
 THE MAN WHO TALKED TOO
 MUCH
 THE GREAT PROFILE
 LOVE, HONOR AND OH, BABY!
 THE GOLDEN FLEEING
 41 **THE MONSTER AND THE GIRL**
 (Univ.)
THE SHEPERD OF THE HILLS
 (Fox)
LADY SCAREFACE
HOLD THAT GHOST! (Univ.)
SUNDOWN (Barr)
 PUBLIC ENEMIES
 NAZI AGENT
 TALL, DARK AND HANDSOME
 A DANGEROUS GAME

THE MAN WHO LOST HIMSELF
 BLOSSOMS IN THE DUST
 42 **THIS GUN FOR HIRE** (Univ.)
CALL OF THE CANYON (Rep.)
 YOKEL BOY
 'NEATH BROOKLYN BRIDGE
 43 **THE OX-BOW INCIDENT** (Fox)
SUBMARINE ALERT
HIT THE ICE (Rep.)
 EYES OF THE UNDERWORLD
 CALABOOSE
 44 **THE PRINCESS AND THE PIRATE**
 TAMPICO
 RAINBOW ISLAND
 45 **DILLINGER** (Key)
CLUB HAVANA
FLAME OF THE BARBARY
COAST (Rep.)
DONT FENCE ME IN (Rep.)
 46 **CLOAK AND DAGGER** (Rep.)
THE VIRGINIAN (Kartes)
 LIFE WITH BLONDIE
 BLONDE ALIBI
 47 **THE BIG SLEEP** (CBS)
UNCONQUERED (Univ.)
THE CAPTAIN FROM CASTILE
 (Fox)
 YANKEE FAKIR
 JOE PALOOKA IN THE KNOCK-
 OUT
 I WALK ALONE



48 **KEY LARGO** (CBS)
 OUT OF THE STORM
 49 **BLACK HAND** (Magnum)
JIGSAW (Sinister)/GUN MOLL
 CALAMITY JANE AND SAM BASS
 TOUGH ASSIGNMENT
 50 **THE ASPHALT JUNGLE** (MGM)
ABBOTT AND COSTELLO IN THE
FOREIGN LEGION (Univ.)
 THE DESERT HAWK
 51 MY FAVORITE SPY
 HURRICANE ISLAND
 VACANZE COL GANGSTER (GUN
 MOLL)
 52 **WHITE SLAVE TRADE** (Italy)
 LA TRATTA DELLE BIANCHE
 (GIRLS MARKED DANGER)
 I TRE COSARI
 53 NOI PECCATORI
 FRATELLI d'ITALIA
 JOLANDA, LA FIGLIA DEL
 COSARO NERO
 I PUI COMICO SPETTACOLO DEL
 MONDO
 LEGION STANIERA (FOREIGN
 LEGION)
 BALLATA TRAGICA (LOVE WITH-
 OUT TOMORROW)
 54 LA CATENA DELL'ODIO
 55 **HELEN OF TROY** (Warner)
 56 JUBAL
 SUOR MARIA

57 **KILL HER GENTLY** (UK)
 58 on THE RIFLEMAN, WAGON
 TRAIN
 60 on BRONCO, THE RIFLEMAN,
 ZANE GREY THEATER
 61 on THE DEPUTY, LAWMAN, WHIS-
 PERING SMITH
 62 RECOIL
 63 JOHNNY COOL
 64 NIGHTMARE IN THE SUN (co-P/D)
 65 **SAVAGE PAMPAS** (Sinister)
 (Sp./Arg./US)
 66 JOHNNY TIGER
 DUO MAFISI CONTRA AL CAPONE
 (It./Sp)
 DEUX TEURS (FR./It.)
 67 **CUSTER OF THE WEST**
 (Simitar)(Spain/US)
 68 **KRAKATOA-EAST OF JAVA/VOL-**
CANO
 EVE (Spain/UK/Germany)
KING OF KONG ISLAND
 (Sinister) (Italy)
 69 **FIVE MAN ARMY** (VSOM) (Italy)
 70 THE KREMLIN LETTER
 on BONANZA
 71 **DIAMONDS ARE FOREVER**
 (MGM)
DREAM NO EVIL (Star Classics)
 /NOW I LAY ME DOWN TO DIE
 72 **DADDY'S DEADLY DARLINGS**
 (Paragon)/PIGS - P/D/S/act
 on NICHOLS
 73 HONOR THY FATHER (CBS))
FRASER THE SENSUOUS LION
 (Prism)
 74 **THE MAN WITH THE GOLDEN**
GUN (MGM) (UK)
 75 SWITCH (LAS VEGAS ROUND-
 ABOUT) (CBS pilot feature)
 76 **MARATHON MAN** (Par.)
 77 **A PIECE OF THE ACTION**
 (Warner)
 78 GOING COCONUTS
FOUL PLAY (Par.)
 79 **CATAclysm** (Genesis)/THE
 NIGHTMARE NEVER ENDS/
 SATAN'S SUPER
REVENGE OF THE PINK PAN-
THER (CBS)
HOT STUFF (Col.)
 80 on Wonder Woman
 81 **SUPER FUZZ** (Embassy) (US/Italy)
 82 **TERROR AT ALCATRAZ** (NBC pilot
 feature)
 85 **NIGHT TRAIN TO TERROR**
 (Prism) -condensed version of
 CATAclysm)
 FAMILY TIES VACATION (NBC) co-
 P/s
 86 **THE BIG EASY** (HBO)
BLOOD RED (Nelson)
 89 on STAR TREK: THE NEXT GENER-
 ATION (episode #57) (Par.)
 90 DONOR (tv)
 91 **RUBY** (Col.)
NEWSIES (Disney)
 95 **FOUR ROOMS** (BV)
 96 **GOTTI** (HBO)
FROM DUSK TO DAWN (BV)
 98 On E.R.

with Karloff as the Indian chief. "Oh yeah, Cecil B. DeMille. I played this Indian. He invited me to his Christmas party. After my investigation, he never invited me again."

KEY LARGO was in 48 "I did a play in New York called Survivors by Irwin Shaw, another prick. And Richard Brooks saw me there. I met Brooks before but he came back and told John Huston about it. John asked me to do some scenes in KEY LARGO. One day's work. Huston's a pretty unusual man. Very unusual. He loved to live. Living is more important than working, as important as fucking to some people. Living was primary with John. John was a character. Everything was strange to me because his manner of speech was was not particulary English, but a way of playing a character, that made you say, he's not talking to me, he's taking to somebody else. He would say certain things and he had a strage way in which he spoke to you. That's John. Very nice guy. I liked him. Very warm guy in many ways. He had to live every fucking moment. He was right. I'm afraid to live. A lot of people are afraid to live. I've been a cripple since I was 13, so I've been afraid to live. But John had no such fault. I envied that. The ability to say, 'I take life as I take in my breath. That's living. Because without living, you're a dead man. It was unfortunate that he had the emphysema. The smoking killed him. John was a really heroic chracter. He was the devil, he was devilish, he was inventive, he was incorrigable, he was warm, he was animalistic, he was a monkey, he was everything. He was a horseman. God bless him."

John Huston's classic ASPHALT JUNGLE (MGM) was in 50. "I was doing THE BLACK HAND (49) at Metro. After I did KEY LARGO, I ran into John. He said, 'Marc, do me a favor. I'm testing two people. They're not actors. I want you to work with one. They were both writers. So I worked with them. Remember, I had one credo, that nobody should work more than ten minutes a day. So John pushed me into the scene. I got through it and John says to me, 'You're going to play the part'. 'What part?' 'Cobby' I said, 'You're crazy. Short little runt of a man. That's how I got the part.' After his critically acclaimed role in the classic ASPHALT JUNGLE, he was in another Abbott And Costello comedy, a second Bob Hope comedy, and THE DESERT HAWK, starring Yvonne DeCarlo. The Sam Katzman produced pirate movie HURRICANE ISLAND (51) starring Jon Hall (in "SuperCinecolor") was from his old studio Columbia. He would have kept working in Hollywood, but he was ordered to Washington to testify at HUAC (House Committee On Un-American Activities) hearings. It was the turning point of his life.

At the time, The New York Yimes reported that Lawrence had signed a Communist Party card in 1938, but

later said that it was "a hideous mistake" He gave an interview saying "I was a curious kind of schmo who listens to speeches. I got involved that way. I didn't consider myself a Communist. After about twelve meetings I had enough. I got confused. I got a headache. In 1939, I quit. I never did give them much - a dollar or two a month. I wish I hadn't given them a cent." At the hearing, Lawrence made everyone laugh when he nervously said, "I joined because I heard it was a good place to meet broads." When questioned under oath, he also named names... actors Howard DaSilva, Jeff Corey, and Morris Carnovsky, actresses Ann Revere and Karen Morely, writer Gordon Kahn, producer Robert Rossen and 1947 "Hollywood Ten" members Howard Lawson and Lester Cole. He also said that Lionel Stander was "the guy who introduced me to the party line." Stander started a \$500,000 slander suit against him. The whole ordeal landed Lawrence in a sanitarium. He was shot up with tranquilizers and barely escaped shock treatment. Lawrence wrote in detail about the hearings, being

blacklisted and life in exile in his autobiography. Almost everything in his book leads back to the hearings.

"You haven't read my book? Why are you asking me questions? Why didn't you get my book you schmuck? What do you know about me? I could be full of shit when I tell you all these things. The book tells the story. But you're not interested. You're just interested in superficial thingss, right? The outside, not the inside. The inside is terrible. It's full of a lot of tragedy. Oh forget about it. I don't feel like talking about that. When's the end of this shit?" It took us a while to locate a copy of Lawrence's Long Time No See: Confessions Of A Hollywood Gangster. Stores that specialize in film books didn't have it. Services that find out if print

books didn't find it. Turns out the only way to obtain copies now, is from Lawrence himself (info at end of interview).

He did add "If I knew what the mask meant to me, to other people, I would have held on to the mask. I changed it. After the fucking investigation I hated myself so much I wanted to change my face, so I had scars removed, my nose lifted, cut some nose off, had my eyes tightened up. It's like you take Jack Palance and you take those high cheekbones away. I hated myself so much I wanted to change my face. So that's interesting huh?" In 51, Lawrence, his wife and their son and daughter relocated to Italy. She wrote and he worked for Carlo Ponti, Dino De Laurentiis and other producers, who saw him as their own Bogart. He played gangsters, characters parts and even some starring roles. He was in movies with a young Sophia Loren, Brigitte Bardot and Ursula Andress. Except for HELEN OF TROY (55), directed by Robert Wise, most of these productions



ASPHALT JUNGLE

were never even dubbed into English. Most Italian movies weren't being released in America until the late 50s. "I signed to do six pictures with DeLaurentis. He was a terrifying little fucker. He was hiring gals at a dance marathon. He was a tough guy. He treated women like some would treat goods. What can I say?"

John Huston hired him as dialogue director for *FAREWELL TO ARMS* (57), filmed in Italy, but Huston was fired. He starred in a British feature, *KILL HER GENTLY* (57), as a mental patient who hires an escaped con to kill his wife. Then the Lawrences returned to Hollywood for a few years. Fanya wrote scripts for TV shows including *CAPTAIN GALLANT*, *HAVE GUN WILL TRAVEL*, and *THE RIFLEMAN*. Lawrence used a pseudonym and directed episodes of *M SQUAD*, *LAWMAN*, *THE ROARING TWENTIES* and other TV series. He also acting on TV shows. *RECOIL* (62), was made for TV but released to theaters in Europe. Most other 60s roles were in movies filmed overseas. *JOHNNY COOL* (63) starred Henry Silva, Sammy Davis Jr., and the director's wife Elizabeth Montgomery. Lawrence played an American gangster in exile in Sicily, who sends the title character to assassinate his enemies back in America. "Henry Silva, nice guy. William Asher was a pusher, which I didn't like. I don't like directors who push. Directing is a fraud. You know in the theater, they never had directors. Do you know who the director was? The star of the play. Hear me? Directors only become important because they call it the Lubitch touch, the Frank Capra touch, all engineered by PR. PR shit. You don't need these directors because you don't teach anybody how to act when you're directing a picture."

NIGHTMARE IN THE SUN (63) starred John Derek and his wife at the time, Ursula Andress. Derek and Lawrence shared producing and directing duties. It was co-written by Fanya. It also featured Sammy Davis Jr. Lawrence provided voices for five characters in the Robert Taylor Spanish western *SAVAGE PAMPAS* (66), and acted. *CUSTER OF THE WEST* (67) featured Lawrence Tierney, but he was deported. "Tierney was so violent a character, he was kept out of two countries. He couldn't go back to England, he couldn't go back to Spain. They wouldn't let him in. He's that violent a guy. So they wanted me to redo his fucking part, a picture he made for (screenwriter) Phil Yordan in Spain. I was in Spain then. I looked at the thing and said, 'Jesus Christ, the guy's great. What the fuck do you want me to do?' There's a couple of things I don't understand. A couple of lines here, a couple there. But he has a New York voice. I have a New York voice. I could dub in that voice and you wouldn't know if it was he or I. So I dubbed in five or six lines. So I

did that. I never told him. I wouldn't even want to talk to the cocksucker. He's crazy. Out of his fucking mind. So is his brother, so's the whole family."

THE KREMLIN LETTER (70) was another feature directed by John Huston. "Oh that's nothing. Forget about it." *DREAM NO EVIL* (70) was an odd horror movie from Boxoffice International. He was an undertaker and Edward O'Brien starred as a man who returns from the morgue slab. "I liked Eddie O'Brien very much. His death was unfortunate. His decline was unfortunate. Marvelous actor. Great voice, great presence, wonderful head, wonderful brain. I had a great felling about Eddie."

Lawrence then decided to make his own horror movie about cannibal pigs. He was producer, director, writer, and star of *PIGS* (73) for his own Ursus Productions. It was co-written by Fanya (as F.A. Foss) and stars their daughter Toni. In an interview at the time, he said "It's not a question of trusting anybody else. It's a matter of the best guy available. What do I need some schmuck to direct and

some schmuck to produce? I've found them - me! Women are going around boycotting meat. The president isn't eating meat at The White House. I'm the only guy who's going to make a contribution. You won't be able to eat meat after you see my picture." He added that his feature was "more frightening than *WILLARD*." *PIGS* was filmed on location in the Wasach Mountains of Utah for "\$250,000". After attempting self distribution, he sold it to Rod Amateau's Classic Films. Acquarius released it in 84. "It had nothing to do with the personalities I met in Hollywood. But every horror picture is a morality play anyway. Picture these people, get the idea..."

He also planned to make "Kookadoodle," starring a seal and a young zoologist who leads an environmental protest march on Washington. A 74 *Variety* article said he was planning to produce and direct "Four Draculas And The Godfather" in England, described as "a spoof with vampires on rollerskates." Actor Stanley Baker's British Lion company was said to be interested. He had two roles, as a Nazi hunter and Cameron Mitchell's cop partner in *CATAclysm* (79). All of Lawrence's low budget 70s horror movies were released many times on video under various titles. More people saw him in two James Bond movies and in the popular *MARATHON MAN* (76), as a Nazi. Lawrence continued to work in his 70s and is still working in his 80s. His autobiography was published in 91. It also has tales of hookers, drugs and real life gangsters. His wife Fanya Foss-Lawrence died (at 89) in Dec. 95.

He played gangsters in *RUBY* (90) and *GOTTI* (he was Carlo Gambino) and had small roles in two Quentin



Tarantino productions. "Tarantino is a headline. You know what a headline is? Tomorrow it's forgotten. Yesterday's headline. He's a clever little bastard. He's glib. He knows the answers to everything, you know, even before you ask him. He's too clever. Not as talented as they think he is. Glib." FROM DUSK TO DAWN was directed by Roberto Rodriguez. "Oh he's a nice guy. He's very free and lucid, very gentle and proper approach to directing. He gently persuades you. He's like a warm embrace, so you do it because he's nice. Very bright, extremely bright. I enjoyed the little scene I had and I did other scenes which they didn't print, but that's all right. I enjoyed working with Rodriguez. As I enjoyed (George) Clooney. I'm going to work with Clooney on Tuesday on E.R.

"If you are at home in what you do and you have enough personality, you become a star. What makes Tom Cruise a star? What makes John Travolta a star. Who the fuck knows? I don't know. I think they both stink as far as I'm concerned, but I'm not the judge of all that. It's all bullshit. There are very few actors. I mean, to me, Lawrence Olivier

was a star, Bogart was a star, Cagney was definitely a star. Cagney has a very special face. There was a delicious quality about Cagney. You enjoyed his evil. He was like a little kid, he got away with everything. I loved it. Cooper, Al Pacino, big star. Little guy loaded with talent. Beautiful. It's a pleasure watching him. There's an openness about him. He accepts. Accepts the weaknesses and strengths of everybody. He doesn't resist. It makes him a human being. Not like Robert DeNiro who is limited. DeNiro is a heavy and Tommy Lee Jones is a heavy. They're not leading men. They're one note which is very strong. They hit that note very hard. It's a hard note. Are you taking all this down? Are you gonna mention all the shit that I say? All the dirty words? Are you going to censor this shit? If you censor, I'll kick the shit out of you! That's the real me." My editor never censors anything. "Well, fuck him."



MAN WITH THE GOLDEN GUN

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JESÚS FRANCO

Interview by Dennis Daniel

Jesús Franco Manera was born May 12, 1930 in Madrid, the son of a Cuban father and a Mexican mother. "My father was a doctor. He was a radiologist. But he loved music a lot and he played piano, he was enthusiastic about that. But not as a professional. We were eight brothers and sisters all together. I'm the seventh. So my first sister, Lola, she was a literature teacher, and then my second brother was a com-

poser. So you see it comes from the family but not precisely from my father. In the blood too, from the past. My grandfather from my mother's side was a real Cuban composer, and renowned poet. So the background is a little bit artistic, but mainly I grew up between people talking about literature, music, and cinema, so it was natural. I was born just at the beginning of the Spanish Civil War.

And after this war, nobody had money in Spain. Nobody had the possibility to do anything, so my brother was already a piano player and composer, and he taught me, he said why don't you learn piano? I started on the piano since I was 4. I loved it. But at the same time all of us were mad for cinema. We spent the \$2 we had by the way, going to the cinema. That period was fantastic. Because it was before (dictator) Franco's censorship arrived. Franco was already there, but he had more important things to do...killing people, you know, so he was not thinking about cinema."

Generalissimo Francisco Franco (no relation) was dictator of Spain from 1939-75, when Jesús was aged 9 to 45! "The censorship was always making problems and they had previous censorship on the scripts and project, but when they accepted a script, a story or something, from this moment on it was much easier than now. Now, there's no censorship in this place. None at all. But if you make violent films or films with sex or something, they send you to the ghetto and you have to open in small theaters in dark corner, you know. So it's a kind of censorship. But nobody likes it. When you make a film it's

not to go to a corner. The production at that time was 200 films per year, now it's 30. We have nothing because now it's a political matter. The socialists are in power. They just protect the films with friends of the party, you know. I'm not for politics. I'm always against the power. But at that time, cinema's in Madrid, passes (paid for) three wonderful films in the same program for a ridiculous amount of money. So we went every day to the cinema. My brothers and me would play 'Tell me three technicians of, for instance, (MYSTERY OF) THE WAX MUSEUM' We knew the technicians of the films...the actors. We knew a lot about it. It was a time, then, when it was not elegant to say the American movies were very good. When I came into France, the first time, they hated American films. You couldn't say I saw a wonderful film... Raoul Walsh...Hitchcock. Nothing, nobody was good, just very pretentious Danish directors. And then American cinema was the best for me. And so I knew a lot, not only the most famous,

but even the smaller ones. What happened then, suddenly the French country Versailles, discovered the American cinema was the best. I was laughing because when I was 15 I loved for instance, *THE KILLERS* (46), I still think it is a masterpiece. But everyone says, American movie, completely without sense, and then they discovered *THE KILLERS* was a masterpiece. So in that sense, I was, being like



Falstaff (Welles), Franco

a child, I was before them, you know."

During the 50s Franco supervised dubbing, was a production assistant, then was an assistant director. His first feature as director (*TENEMOS LOS FRANCESES*) was in 59. That same year he worked on on big budget international production, King Vidor's *SOLOMAN AND SHEBA* (shot in Super Technarama 70). "You know I went just for the big battle sequence and things like that. Just assistance, with the 4th camera or the 5th camera. But I was a child in my career as an assistant, so it wasn't up to me to get the important part. I met him of course, I met King Vidor, and I have a beautiful anecdote. When King Vidor tried to put together a new production in Spain and we were shooting *CHIMES AT MIDNIGHT* and he came over to the set to say hello to Orson and to look for me to ask me if I wanted to be the director of *The Second Journey* with him. And it was wonderful for me. I have a photo which is the most beautiful thing I have in my life, I'm in the middle, one side is Orson and the other side King Vidor." *SOLOMAN*, starring Yul Brynner, was Vidor's last film.

Franco directed three more films in 1960, then made his first international hit, *THE AWFUL DR. ORLOF* (61). "I don't like that one now. I think it very old fashioned now." He also worked as a production assistant on another epic, *55 DAYS AT PEKING* (63), also in Super Technarama 70. "Never with Nicholas Ray. I became a very personal close friend of Nicholas, and the same feelings about cinema and everything. We were friends, but he was never on the set when I was an assistant because, Andrew Marton (Hungarian 2nd unit director of *CLEOPATRA* and many epic films), is a director who made by himself, nice films, on the African jungle, very nice. He was a good director. But mostly he was king of the second unit. He was paid \$100,000 a week at that time. He made, for instance, the second unit that did all the good things in the film *BEN HUR* (59), he made all of that, all the stock. So I was managing one of the cameras, one of 30, and when the king blows up, I was there. It was a wonderful period for me too. You know, he had such an energy, this guy. He had 30 cameras."

Orson Welles spent much of his life working as an actor for hire, while seeking funds to start or finish projects. *TOUCH OF EVIL* (58) had been re-cut and dumped on a double bill by Universal. He directed *THE TRIAL* (62) in Europe. In 64, he started working on *CHIMES AT MIDNIGHT*. His screenplay, based on five Shakespeare plays, was a version of his Mercury Theatre play from 1940. Shot in Spain, it was finally completed and released in 66. Now considered a classic, it was released, cut, in America (as *FALSTAFF*) in 67. It was Welles' last completed fictional feature. "Orson Welles was one of my favorite directors since *CITIZEN KANE*, and then everything including *TOUCH OF FEAR*, for instance, or I don't know, *LADY FROM SHANGHAI*. I did know him when he chose me, because he saw me in a Paris film, called *DEATH WHISTLES THE BLUES* (62)" Franco directed the South American set spy movie and appeared as a saxophonist). "When he came in Spain to shoot the *CHIMES AT MIDNIGHT*, the Spanish producer (Emelio Piedra) proposed to him two or three different names of directors. Orson didn't want to hear about them. Maybe two minutes of projection and he say, 'Forget it.' So I met Olson, just because he decided after seeing *DEATH WHISTLES THE BLUES* that I was his man to do the second unit. And the other producers didn't like me because they say (makes grumbling and complaining sounds). And so Orson says, *DEATH WHISTLES THE BLUES* was his best film, but not the last film he made, it was shit. There was no assistant directors but I was director of the second unit to help him to shoot with the extras." Franco shot the brutal realistic epic battle sequences. "Lots of shots. During three months. Three months for that one scene. And you know, we made 10,000 meters of footage of battle, and we use maybe 300. I spoke to the widow of the

producer, and she asked why don't we make a new edition, not about how we filmed, but about the battle. I wanted the permission, of course I need it, of the producer's widow, because the producer is dead."

When producer Piedra tried to discourage Welles from hiring Franco, he showed him Franco's *RIFI EN LA CIUDAD* (63), about a corrupt politician in Central America, but Welles like it. "Because this film, my film called *RIFI EN LA CIUDAD*, was made in France with Jean Servais, a very nice production. So I decided, writing the script, I decided to make an homage to Orson Welles because I was close to the story of *CITIZEN KANE*. Very close. So the film is an homage to Orson Welles and Orson Welles arrived and said 'Call him immediately, call the man. Forget the others' So, I arrived the next day. lived around Madrid in the suburb. He said 'Hello, listen, do you know *Treasure Island*?' Of course, who don't know *Treasure Island*? 'Do you like the

book?' Of course I like it. 'Take it' He gave me the script. He said read it and come tomorrow and to talk to me. I was astonished because I didn't know he wanted to do *Treasure Island*, you know. So I came back to my home, read the thing. Next day I came, he said 'Did you read the...', I say Yeah. He said 'Me too. It's very bad. It's very bad script. I made it very quickly but I have a very, very, good script of *Treasure Island*. He took the Stevenson book, and said 'This is a great script of *Treasure Island*.' So he decided to do immediately *Treasure Island* and postpone *CHIMES AT MIDNIGHT*. So he had to go immediately to the studio and started shoot it. And then after six or seven weeks of shooting with wonderful actors, with

Robert Morley, Hugh Griffith, people like that. He decided to cut *Treasure Island*, and go back to *CHIMES AT MIDNIGHT*." *Treasure Island*, which Welles spent a few days shooting in Spain in 65, starred Welles and also featured Keith Baxter (from *CHIMES*) and Fernando Rey. In 71 Welles acted in Harry Allan Towers' production of *TREASURE ISLAND*. "Orson was a great man, very clever, very human, wonderful and the problem is he couldn't stand idiots. He made it very clear."

Jean Claude Carrier wrote screenplays for Spain's most notorious and honored director, and Franco's *ATTACK OF THE ROBOTS* (66). "We met long ago, we've got the kind of mission of the cinema. Now we haven't met for a while because he's working. I'm working, but we're still very good friends. He's a wonderful man. From this list till now, he's the best. The late American born Eddie Constantine, a major name in England and Europe, starred in *ATTACK OF THE ROBOTS*. "Eddie was a showman. For a showman, those parts were very nice. He was not afraid to play the part of the mysterious Al Pereira. He understood everything. He enjoyed that."

Harry Allan Towers (Brit master of international low



budget film production, once in NYC headlines as "pimp for U.N. delegates!") produced some of Franco's better known and bigger budgeted films (VENUS IN FURS, COUNT DRACULA...). "In the time I worked with him I don't know now, probably a long time, I didn't see him. But he was a very clever guy, very efficient. A very good script writer and very easy to work with. He got a lot of liberty and possibilities of shooting in Maguay. He never discharged me. But the only problem with him is he always has money troubles. I don't say he wasn't honest. I say he got money troubles. To make deals with important distributors in the world, he had to make concessions and bring names in and all of that, so the possibility of production were always at the limit. But he gave me creative freedom. I was very happy working with him. Edwin C. Dietrich (Swiss master of international low budget exploitation/soft core sex film production) was another producer of Franco films (JACK THE RIPPER, WOMEN BEHIND BARS...) "He's not the same. Edwin Dietrich's a small producer of B films. He's very serious, but it's not the same kind of quality. Harry Towers is a very clever man, he understands everything. Most of the people I spoke to about Harry Towers, lot of of people in the industry, in Hollywood, got the opinion that Harry Allen Towers is the lost great producer. Lost because of the dark trouble. Because without it he would be the most creative, fantastic, and very quick. He's a very quick mind and very active guy. You know a lot of good things. But like the line in Hamlet, Just one bad thing can destroy all the good conditions of the people. And this is the thing. With Harry, when we worked together we were always very close. We would have dinner together, and we were always talking about the project about things. Also, he has a lot of wonderful anecdotes and he's a very intelligent friend. Dietrich and I were never friends. We were in the same town, because I was in Chile over 2 years. We had lunch together I think once in two years. With Harry Towers in two years, we were lunch, dinner and were working and spent time in a house and all that. Fifty percent of the time we were together. It was a great relationship."

THE OTHER SIDE OF THE WIND, another famous unfinished Welles project, started in 73 in Arizona, is unlikely to be seen anytime soon. "Impossible. It's in a single laboratory in Paris, but the negative is locked up by the Iranian authorities. Because the Shah of Iran helped give money to make the film. And now they ask for \$3 million cash to let it free. It's not a lot of money if you think about it, but it's a lot of money, anyway. For instance, the owner of this negative is Oja Kodar, the last wife of Welles and she tried 10 times to raise the money. Also in this film, is Peter Bogdanovitch, and Peter wanted too ready the film, and make an normal overture to Orson, but he has not \$3 million cash to put on the table. Mercedes McCambridge, and John Huston's wife were

also in it. I can tell you the idea, the story of the film is an Orson testament. It's a wonderful, complete induction to the friendship between Orson and John Huston is something to make a film about because they were very close friends and at the same time, they fight each other, sometimes they don't talk to the other, and they were furious. I think they love each other kind of like a fighting couple." Others in Other Side were John Huston (the star), Lili Palmer, Henry Jaglom, Edmond O'Brien, Susan Strasberg, and Peter Breck.

In 55, Welles had started making DON QUIXOTE, originally to have starred Charlton Heston, who was never available when needed. Much footage was shot over several years, starring Francisco Reiguera and Welles regular Akim Tamiroff as Sancho Panza. Welles himself and young Patty McCormack (PV # 23) are in the modern day intro shot in 57. In 65, there was talk about finishing it. Years later, in 82, Welles was still planning to finish it and was working on dubbing. When asked about it in later years, he said the title was now "When Are You Going To Finish Don Quixote?" In the early 90's Franco helped edit the footage. "Listen. The film is finished. It exists. In original English version, and an adapted version in Spanish. With all the original actors, even though everybody's is dead, there's still enough footage that it's done. Listen. In 1992, they decided to try to put together the thing. They called me from the Spanish government, they called me to offer me to look over the pieces of negatives which were all around the world, because Orson shot 15 days and forgot the negatives in London and then in Colorado. You know because it's a Spanish story, and so from the Spanish people in the cinema, they decided that I had a knowledge about



DON QUIXOTE intro with Patty McCormack and Welles

Orson, bigger than nobody else. I had to travel all around the world to look for that piece, I found 120,000 meters. Do you think this is material enough to make 2,800? The film has 2,800. I had an enormous amount of negatives."

"It looks wonderful. It's in Madrid. They want to release it, but you know I think it's an official thing. They kept the film four years. The problem [with releasing the film] was that we made it with the Ministry of Culture of Spain. They had the right to keep the film four years to show it in festivals and things, in embassies and institutes, high culture type universities and those things. They had the exclusivity to show it for nothing commercial. It is now free. Now the owner of the film is this private partner. And I'm sure it will change. He is the only owner of the film. Now he can start selling it. I love it because it is one of the biggest masterpieces ever made. It's a new point of view. There's a respect about the classics. They say Oh my God. Don't make jokes about it. But Don Quixote was a joke. A complete joke. Sancho Panzo another joke. A couple of mad people doing nonsense things around the world, around Spain. Orson understood it very well. He made a new version without all

the small things around, but just concentrated the film on both guy's. And then making not like a novel, but it was a study about the relationship of those guys. And he acts to explain things to the audience. Orson's in it. The film was shot silent, but I found in the United States, I found in California, kind of 10 hours of tapes (audio tapes) that he made after shooting. He did all the voices. The voice of Quixote, the voice of Sancho Panza, and the voice of the writer himself. And you know, Don Quixote's John Gielgud's kind, perfection, Shakespearean. That by himself. Then Sancho Panza's like a guy from Texas, you know. Kind of cowboy, from Texas, and he's himself. But also, what he did incredibly well, is the translation. He made whatever he wanted to do as an adaptation of the book, but the dialogue... Hundreds of lines cited in English from him, but translated also by him, but with a wonderful taste. It's the perfection as a translation."

"It is a difficult film to understand. Because everybody thinks of Man of La Mancha, not the literary nature of the character. It was a beautiful idea. He says they're Medieval stories, kind of very old fashion and funny. But now, for the

actual people, and the young people now, they cannot make the difference now between the Medieval period and the Renaissance period. I say I do, today the same thing. Because in the moment the contrast will be very evident for everybody. And Don Quixote with the helmet and everything in the forest, fighting, the actual mills, which are the other

kind of mills, this is a great idea I think, a great winner always seems to contrast between the classical text and the mentality of both of Quixote and Sanchos that are completely outside. They have parallel lives they follow. And then there are the explanations and the consideration of the two characters. So it's an analysis and I know it's not commercial. It's not an average film at all. I think it's fantastic."



CHIMES AT MIDNIGHT

After working on DON

QUIXOTE, Franco stopped directing for a while. He recently returned with new features like KILLER BARBIES and LUST FOR FRANKENSTEIN. Well over 100 Franco features are available from various PV advertisers.

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Larry Tamblyn's father Eddie Tamblyn had been an actor and dancer on Broadway, was in the Harold Teen movies, played a band member in SWEET HEART OF SIGMA CHI (30), and was in the Fred Astaire movie FLYING DOWN TO RIO (33). He later worked as a machinist. Lawrence

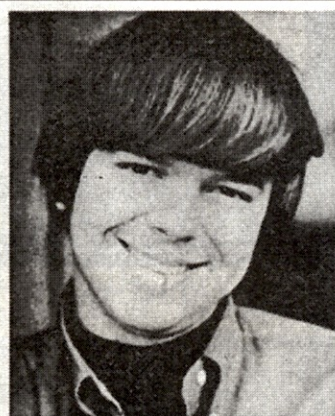
Arnold Tamblyn was born in Inglewood, CA in 43. Larry's older brother Russ Tamblyn (see PV #8) made his film acting debut in 48. "I began as a guitarist and singer in the late 50's. I had several bands in high school, here in Los Angeles. One of my groups featured Gary Usher, who later collaborated with Brian Wilson and formed The Hondells. Guitarist Tony Valentino was part of my last group, which had contracted producer Eddie Davis, owner of Faro Records. Davis would later record Cannibal And The Headhunters, The Blendells, The Premieres and El Chicano. Prior to recording, the other guys quit. I then released the single 'Dearest'/'This Is The Night' as a solo act. I played lead on 'This Is The Night,' but I eventually switched over to keyboards because there was more demand. Everybody was a guitarist back then." Other early 60s Tamblyn 45s on the the East L.A. Faro label were "Patty Ann" and "The Lie"/'My Bride To Be." He also produced some other Faro singles. Tamblyn and Valentino had both played dances and record hops.

Shortly thereafter, Larry formed another group, including Valentino, a bass player named Jody and a drummer. They called themselves The Starliners but were looking for a new name. Since they seemed to be spending most of their time standing around agents' offices, they decided to call themselves The Standells. "We used to play at nightclubs when we were all underage. One night our agent had a falling out with his wife and to get back at him, she reported us. We all got busted!" Tony Valentino (guitar/harmonica) was from Sicily. The 2nd LP liner notes say "he came to the United States in 1958. A keen motorcyclist, he (was a) baker. Although he loves America, he still prefers spaghetti to hamburgers."

The Standells' first major booking was in The Oasis Club in Hawaii, owned by former UCLA football star, Bill "The Knee" Pasheko. The boys played at the club for four straight months in 1960. Tamblyn, 19 years old at the time, and The Standells alternated with a Japanese floor show, composed of chorus dancers, singers and comedians, including a "Japanese" Pat Boone and a

LARRY TAMBLYN

Interview by Prof. Fred Hopkins.



TAMBLYN

Brother of "West Side Story's" Russ, Larry generally acts as spokesman for the group. California-born, he went to high school and college before tackling show business. He has studied piano and the guitar in particular and has worked as a fry cook, a dish washer, a hot dog vender and a box boy. His hobbies are watching horror movies and — like many another Californian — skateboarding and surfing.

"Japanese" Bill Cosby. "We came on right after the stripper. We'd do a half hour, then they'd do a half hour. We did top 40 and lots of rhythm 'n' blues. I did most of the vocals. Jody, our bass player, was older than us. He implemented this rigid regimen for us

where we had to shine our shoes, had a curfew, the whole thing. We wanted to start recording and doing our own stuff. So Jody fired us, then we fired him. Later we found out that the guy was married and was basically jealous because we were going out and scoring with women and he wasn't! After that we played nightclubs up and down the West Coast, from San Jose to Seattle." The Standells spent the next four years playing every kind of club imaginable. Eventually the group was Larry, Tony, drummer Gary Lane (aka McMillan) from Minnesota and Gary Leeds (bass) from New York. Leeds had been in several groups including The Biscaynes and the Routers (whose 62 hit "Lets Go!" had been recorded by studio musicians).

In 63 "You'll Be Mine Someday"/'The Girl In My Heart" by Larry Tamblyn And The Standells (sic) was released on Eddie Davis' Linda Records. The group performed some incidental background dance music for the Connie Francis film FOLLOW THE BOYS (63). "We were doing our music for this 'click track,' where we were supposed to be tailoring the music to the dancing that occurred on screen. The dancing, which had been filmed without music, would speed up and slow down and we had to match the music to that. We had a conductor who would cue us to the tempo changes. Every time there was a close-up, the rhythm would change! We'd be playing fast and suddenly the conductor would cue us to slow down abruptly. It was all just instrumental stuff that we improvised on the spot." Larry has fond memories of the star. "I had done a concert with Connie Francis when I was still a solo singer, I was only 16 and it was a huge show at the time. Connie had been doing extensive touring and was exhausted. We were at the airport and she fainted, collapsing into my arms. I got her to a sofa. Later Connie gave me an autographed picture, saying, 'To Larry, my hero. Follow your star!' She was the girl of my dreams." Meanwhile former child star Russ Tamblyn was in THE HAUNTING (shot in England).

Their grueling club experiences made them musical-ly tight and built up their confidence. In 1964, the band

started playing the major clubs in Hollywood - PJ's, The Peppermint West, and The Haunted House. It was around this time that former Mouseketeer Dickie Dodd joined them on drums. They were in the midst of a one year gig at PJ's when they met Burt Jacobs, one of the two men who would unalterably mold The Standells' career. "Jacobs said, 'If I get you a record deal, can I be your manager?' We agreed and he signed us with Liberty. We later learned that he was able to get us on the label because he was a bookie and he took their bets! We made one single ("The Shake," written and sung by Tamblyn) while we were still at Peppermint West. At the time we were reading European magazines and came across an unknown group called The Beatles, so we grew our hair long. We were the first American group to wear long hair, so Peppermint West put up a sign: 'Beatlemania Here!'" The first Liberty single was "Peppermint Beetle"/"The Shake."

Singer, drummer Dick Dodd (Domingos) was the youngest in the group but had an impressive showbiz background. He was Donny on THE MICKEY MOUSE CLUB from 55-57 (at around 10 years old), then was on THE GISELLE MacKENZIE SHOW (57/8). He played with The Casuals (61), The Belairs (62), and Eddie And The Showmen (63/4) with former Belair Eddie Bertrand. He had recorded some solo singles and backed others including The Righteous Brothers and Jackie DeShannon (in 64). Ry Cooder had also been in her band. She arranged Dodd's audition with The Standells. He became a drummer/lead singer, a rare position later held by Gary Lewis, Micky Dolenz, Levon Helm, Karen Carpenter (briefly), Don Henley and Phil Collins. The Standells were doing black covers at the time. Two more Liberty singles (all local only hits) were released. "Help Yourself" (a Jimmy Reed song) featured the first Dodd lead vocal) and was backed with "I'll Go Crazy" (the James Brown song). "Linda Lu"/"So Fine" followed (the pre Columbia label Paul Revere And The Raiders also recorded both of these covers). The Standells made their TV premiere on AMERICAN BANDSTAND doing "Help Yourself."

When their gig was up at Peppermint West, The Standells played the Thunderbird Lounge in Las Vegas, billed as "America's Answer To The Beatles." After that, it was back to PJ's. Since Trini Lopez had just recorded two hit live albums there, Liberty got the idea of recording The Standells at the club. Veteran producer Dick Glasser helmed the recording, but The Standells didn't like his ideas. THE STANDELLS LIVE AT PJ'S came out in

64, but the group wasn't happy with it. "Glasser took the essence of The Standells and made us into something different. We were blues oriented and hard rock and he put a sweet edge on everything. He didn't do the arrangements since the songs on the Liberty album were well known hits that we had been playing in clubs, but he did speed up the recordings, ostensibly to make them more 'exciting.' The trouble is that speeded up songs make you sound like Mickey Mouse! Glasser took our hard edged R+B tunes and took the edge off them by speeding them up." THE STANDELLS IN PERSON AT PJ'S LP (Liberty) includes both sides of their 2nd and 3rd Liberty singles plus "Money," "Louie, Louie," and "Ooh Poo Pah Doo" - Paul Revere And The Raiders recorded these for their first Columbia LP (Here They Come!) in 65. The other tracks were "Bonie Maronie," "You Can't Do That," and "What Have I Got Of My Own."

After the LP, bass player Gary Leeds left the group. He became one of The Walker Brothers with singer Scott Engel and guitarist John Maus. The "Brothers" started out doing material similar to The Standells. They appeared "Doin' The Jerk" in BEACH BALL (65) but soon relocated to England, where they hit with big production ballads that sounded similar to The Righteous Brothers. Larry notes that The Standells were never popular in England. San Francisco was another story though. The Standells have fond memories of playing a gig in North Beach with The Byrds, who were then unknown. (Derek Taylor was briefly their publicist before he went on to The Byrds). Tamblyn also remembers the atmosphere of the S. F. clubs at the time. Carol Doda and Lenny Bruce would be playing down the street and after hour drinkers would be warned to hide their booze by a blinking of the club's lights.

In spite of not having a hit, The Standells found themselves in the midst of a whirlwind of TV and movie appearances, booked through manager Jacobs' partner Seymour Keller, who had been Liberace's manager. They appeared on the popular ABC medical drama BEN CASEY, starring tough method actor Vince Edwards. "We just improvised. We were in a nightclub and just jammed. We're barely singing, mainly boogying for about 16 bars. The stars are at a table and we're playing in the background. They had to list somebody as the writer of the music, so they listed me. To this day, I still get royalties. In fact, I've probably gotten more royalties from that than from anything I've ever written!" They appeared (as The Love Bugs) on THE BING CROSBY SHOW. Crosby played a former singing star and Beverly Garland played



his wife on the short lived ABC sitcom. "Bing sang with us. We backed him on 'Kansas City.' We were about to do the take, with the cameras rolling and Bing was ready to sing. Suddenly, I sang, 'I'm Dreaming Of A White Christmas.' Crosby just looked at me and said, 'You've got to be kidding!'"

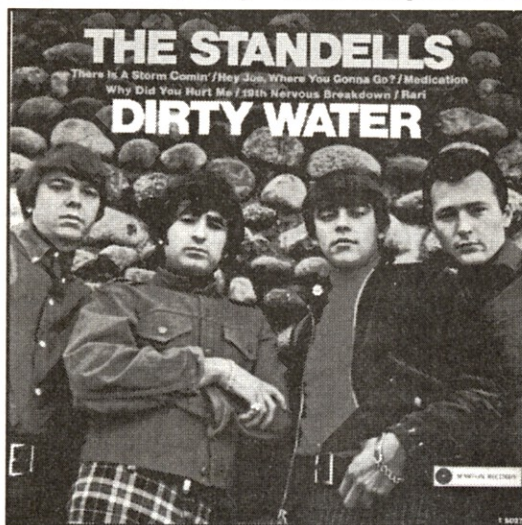
The Standells' most fondly remembered TV appearance though was on THE MUNSTERS (on CBS). "They let us off our gig at The Tiger A Go Go in the Airport Hilton near the San Francisco Airport to film THE MUNSTERS. We had acting parts and we got to play ourselves, using our real group name. We met Al Lewis, Fred Gwynne, and Butch Patrick. They were all friendly and we were treated very well. Our hair was short at that time. We had started the American Beatlemania thing, but then we had cut our hair back for the PJ's album. We played a Beatles song, because the producers forced us to. We wanted to play an R 'n' B tune, but in order to get the gig, we had to play a Beatle song. What mattered most though, was the tremendous response from being on THE MUNSTERS. Meanwhile The Four Preps (on Capitol since the mid 50s) released their last (low charting) 45 - "A Letter To The Beatles," and Russ Tamblyn is in THE LONG SHIPS.

Producer "Jungle" Sam Katzman's GET YOURSELF A COLLEGE GIRL was released by MGM in Nov., 64. It starred Mary Ann Mobley, Chad Everett and Nancy Sinatra. Forget the plot about some debutante who causes a scandal by writing racy song lyrics. There ain't nothing shaking until The Animals, The Dave Clark 5, Jimmy Smith, Freddie Bell And The Bellboys, Astrud Gilberto (with Stan Getz) and The Standells start mixing things up during the numerous musical interludes with Donnie "Mission Bell" Brooks as the MC. The Standells hit the stage doing a smoking "discoteque" version of the old Larry Williams chestnut "Bonie Maronie," while heaving, frugging college kids writhe on the dance floor. They follow up with a rocking Tamblyn original "The Shake," punctuated by a funky, repetitive 7th chord organ lick that would make Ray Charles proud. Tamblyn sings both songs but although they were featured in ads and posters, the band is used as a backdrop for dancers and dialog sequences. "We were on the screen with The Animals and The Dave Clark 5, but those groups were

taped over in London so we never saw them! It took about a day to do the filming. We were playing at a nightclub at the time, so I remember we had to fly in and out the same day so we could still make our gig. We met Mary Ann Mobley and Sam Katzman. Katzman was really something. He kept yelling at this actress on the set because she kept laughing and ruining his takes. He was livid. We did our earlier tune, 'The Shake,' but they made us change the title to 'The Swim.' We couldn't play live because the technology to do that wasn't available back then. Compared to the actors, we felt we were near the

bottom on the list of importance. We had no hit records or anything. We had no idea what the movie was about. We were just stupid musicians. Then we saw the film later, and realized it was complete schlock!" MGM also released the soundtrack LP. The next month, MGM released WHEN THE BOYS MEET THE GIRLS starring Connie Francis. Herman's Hermits, Louis Armstrong and Liberace appear. The Standells only perform background music ("It's All In Your Mind") which also appeared on the MGM LP.

In 65 manager Jacobs got The Standells out of their Liberty contract and they signed with the Chicago based Vee Jay. "We worked with Sonny Bono there. Cher sang on a few of our songs, notably 'The Boy Next Door.' Sonny wrote it, I sang lead, Cher sang background and Sonny also produced. He had worked with Phil Spector and he was totally into that sound. Vee Jay released "The Boy Next Door" b/w "B. J. Questzal" with a pic sleeve. Having an instrumental b side with a weird title (the initials were for Burt Jacobs) was an idea borrowed from Phil Spector. He had reasoned that no DJ would be tempted to play the wrong side that way. The single "bubbled under" at #102. Bono also produced another Vee Jay single, "Don't Say Goodbye"/"Big Boss Man" (another Jimmy Reed song), but no one knows what happened to the half dozen other tunes that the group recorded there. The label (founded to market blues and soul music) was experiencing tremendous financial difficulties. They had recently lost their biggest pop group, The Four Seasons, to Philips and were busy releasing rip-off Beatles LPs after having a hard time pressing enough copies of Introducing The Beatles (which Capitol soon acquired the rights to). On the West



Coast SHIVAREE! show, they played "Big Boss Man" and Tamblyn's "The Shake," (with a wildly enthusiastic and about to be famous Sonny Bono clapping in the background) and backed Bobby Goldsboro on his best hit ("Little Things"). The (pre-hit) Standells also appeared on other West Coast rock shows including SHEBANG, HOLLYWOOD A GO GO, HOLLYWOOD DISCOTEQUE and THE LLOYD THAXTON SHOW (which was syndicated). More people probably saw them on SHINDIG (they did "Come Home") and THE HOLLYWOOD PALACE (both on ABC) though. Meanwhile Russ Tamblyn was in the Spanish SON OF A GUNFIGHTER.

During their year long PJ's gig, the group had attracted the notice of some Nicaraguans, who suggested putting together a Standells tour of Nicaragua. Although it's difficult to understand how that could have seemed a good idea at the time, the boys readily agreed. "It was very weird. The tour should have lasted three weeks, but we wanted to cut out early, because the place was dangerous. However, during our tour, the locals formed the Nicaraguan Musicians' Union, and we were required to pay Musician's dues before they would let us leave. Coincidentally, the amount of dues was the exact amount of money we had been paid for the tour! We just wanted to get out."

Shortly thereafter, The Standells were introduced to a production group, which included a former member (bass singer) of The Four Preps, Ed Cobb. Cobb had previously produced sultry soul singer Ketty Lester and had written soul hits for Brenda Holloway ("Every Little Bit Hurts") and Gloria Jones ("Tainted Love," later covered by Soft Cell). He had also been writing rock tunes and wanted a group to perform them. Manager Jacobs also joined Cobb's company at this time. "We recorded for Ed in this old garage, owned by Armin Steiner, who had cut all the early Paul Revere And The Raiders stuff ("Like Long Hair" on

Gardena Records...). The place was old and smelly but Steiner was a genius. We recorded a number of Ed's songs, including one about Boston, which we thought was OK."

To The Standells, who had now been on several labels and had not achieved Top 40 success, the Cobb sessions (in March, 65) were just one more recording date. The group's continuing inability to release a hit was also starting to take its toll. Drummer Dick Dodd quit to play with another group, The Baffling Spring, in Florida. He was replaced by another singing drummer, future Buffalo Springfield member Dewey Martin from Canada. Martin had been in the Northwest group Sir Walter

Raleigh & The Coupons, who had scored locally with The Beatles' "Things We Said Today" and "The White Cliffs Of Dover" (an early 60s hit for Mr. Acker Bilk). "Dewey had a pet ocelot. He left the thing in a room, at San Jose, in a Hells Angel's club. A maid went in and the ocelot jumped on her. She screamed!"

The Standells did the title song for another MGM movie, ZEBRA IN THE KITCHEN, starring Jay North from DENNIS THE MENACE and Martin Milner from ROUTE 66. It was released in June. "I didn't meet Jay North on the set but I had met him before, Perry Botkin Jr. (later known for "Nadia's Theme") produced us. It was all done through our manage-

ment. The (theme) song was already written, but I rewrote the melody, because it was so bad. It was composed as a Sinatra style tune, so I had to redo it. A punk group, Fear, later covered the song. ZEBRA was a cute kids' film." MGM released the tie-in single: "Zebra In The Kitchen"/"Someday You'll Cry."

Tower Records finally released "Dirty Water"/"Rari" in Nov., 65. By early 66, Tamblyn and company were back on the grueling West Coast touring schedule, having forgotten about Cobb's "Boston" song. "We recorded



Dodd, Burke, Tamblyn and Valentino



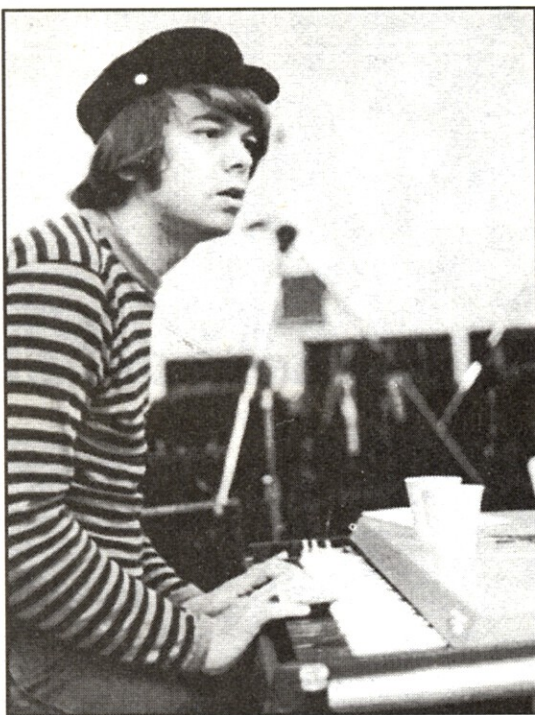
'Dirty Water' then completely forgot about it. It wasn't part of our act, it was just another 'session song' we had recorded. But The Standells' disinterest in Cobb's snarling, mean spirited tune (supposedly based on a real life experience of being mugged in Boston) wasn't contagious. Suddenly, almost a year after it had been recorded, "Dirty Water" went to #1 in Orlando, Florida. Then it attained the same position on the Miami charts, and finally was starting to break in California. "Dirty Water" was a classic "slow burner," taking its time to saturate several markets nationwide. Interest in the song prompted Dick Dodd, its lead singer, to rejoin. "We were playing Seattle when 'Dirty Water' went to #1 in Orlando, so Ed Cobb flew up and we recorded the DIRTY WATER album right there at Kenny Barton Studios. Kenny Barton, where many seminal Northwest bands (especially The Sonics) had recorded, was a funky little studio. We'd record during the day and play at night. It was totally rushed. We laid down 'Little Sally Tease,' 'There's A Storm Coming' and many other songs." "Tease," by Jim "Harpo" Valley (of The Raiders) was also recorded by Don And The Goodtimes and The Kingsmen. "In fact many of the songs on the SOMETIMES GOOD GUYS... album were recorded during those sessions. 'Rari' had been recorded down in L.A. at the same time as 'Dirty Water.'"

Seattle, whose isolated geographic position was responsible for its influential hard rock/punk sound, holds special memories for The Standells, because it's the first town that really gave them the respect they deserved. After that, things just got better and better. "They flew us out of Seattle and straight down to Orlando where we were the hottest. There was a crowd of 600 screaming teenagers waiting for us! That's when we started letting our hair grow again. At this time we were still basically a night club act doing the Top 40 (essentially doing live versions of their HOT ONES LP). We'd be on the road six months going from one place to another without a break." By the time the group returned to LA, their incessant touring schedule had again taken its toll. Bassist Gary Lane split. He was married and wanted to be with his wife. While touring Florida again, they picked up Dave Burke as Lane's replacement.

"Dirty Water" (then over a year old!) went to #11 nationwide in April and after years of hard work, The Standells were famous. "At the time we were just one of hundreds of rock 'n' roll groups, who were all the same age. We were doing what came naturally, without realiz-

ing we were creating 'a sound.' We were listening to The Rolling Stones of course, but we were also going back to recording our original songs." The flip side, "Rari" (written by the group) has also attracted a cult following over the years. Larry jokes that the song "only had three chords" but it was the haunting, minor chord melody about a doomed and sordid love affair between a middle class guy and an "island girl" that captivated myself and thousands of 15 year old white kids trapped in the ennui of late 60's suburbia.

The Capitol subsidiary Tower was also known for Davie Allan (PV #2) LPs. Tower typically only put 10 songs on LPs (at a time when most albums had 12 and British ones had 14) but they put out three Standells LPs in one year. The THE STANDELLS/ DIRTY WATER LP had four songs by Ed Cobb, one by Tamblyn, one by Dodd/ Valentino, "Little Sally Tease," the excellent



"Medication" (written by Minette Alton and Ben DiTosti) plus covers of "Hey Joe" and "19th Nervous Breakdown." Finally, a group with a hit single and a popular LP, The Standells were 2nd billed on The Rolling Stones' 5'th North American tour (the last one with Brian Jones). "We toured with The Rolling Stones for about a month. I got along well with Charlie Watts and Bill Wyman. They were the two main musicians. The other three were kind of obnoxious. We had dinner with Jagger and Richards, but they generally didn't speak to anyone. They were typical poor guys who had become very rich. I'm surprised they lasted this long. I thought they would have bombed themselves out on drugs by now."

The tour opened on June 24'th in Lynn, Mass., also with the local group Richie And The Renegades and The Tradewinds. All other shows featured The McCoys and The Tradewinds. They played 29 cities total (4 were in Canada). There were very few days off. The bands played D.C. and Baltimore on the same day. The tour wound up with shows at The Hollywood Bowl (also with The Buffalo Springfield and The Byrds), and July 26'th at The San Francisco Cow Palace (also with The Byrds) and ended in Honolulu on July 28'th. The Standells paid a small fortune for exotic "rock star" outfits from a New York tailor who promised them that the suits were "one of a kind." The guys were looking forward to that night's performance until they saw The McCoys - wearing the exact same jackets! After the initial shock and horror subsided, the two groups had a good laugh and entered into an "every other day" agreement

regarding who would wear the outfits. Note: 1966 was a major year of music changes. The Stones didn't return to America again until the fateful Altamont tour in 69. The last Beatle show was in S.F.'s Candlestick Park (Aug. 29), a month after the 66 Stones tour. Dylan had given his last 60s concert in May (In London).

THE DIRTY WATER LP went to #52 in July and spent 16 weeks on the charts. "Sometimes Good Guys Don't Wear White"/"Why Did You Hurt Me" (from the whirlwind Seattle sessions) was the band's second Tower single and it went to #43 in Aug. Again the main side was helmed by Dick Dodd leaving former lead singer Tamblyn handling arrangements, keyboards, back up vocals and songwriting chores, with a few lead vocals every so often. "Dick had the voice that was really selling, because he sang 'Dirty Water.' Everybody wanted Dick to sing the rest of the songs because he had the voice that was on the hit." The third Tower single, "Why Pick On Me"/"Mr. Nobody" went to a disappointing #78 in Nov. The Stones like sitar sounds and sneering vocals

that punctuated "Why Pick On Me" successfully moved the boys a million miles away from their earlier "discotheque" sound. "When we would get back from a tour, we would record more songs in an 'us-against-them' image. I guess that's how we got categorized as the forerunners of punk rock. We recorded a lot of



Ed Cobb's songs and some originals. I wrote and sang 'Mr. Nobody.' You have to remember that a lot of decisions regarding our careers were being made by others. We figured that if we got to record a few of our own songs, that was great." Tamblyn's "Mr. Nobody" mesmerizes precisely because it's so angry and threatening - even by Standells standards! You can almost feel the clenched fists and gnashing teeth as Larry, in a vocal tone extremely close to Dodd's, sings about a poor boy telling the wealthy and lascivious "Mr. Nobody" that he's going to get hurt - badly, if he doesn't leave his girl alone and "get away real fast."

The WHY PICK ON ME LP, which had been recorded in Seattle, is their greatest all around LP. It featured three songs by Ed Cobb, two by Tamblyn and one by Valentino (in Italian), and "Black Hearted Woman" (by Glen Houlo and Mike McMahon) plus covers of "Paint It Black" and "My Little Red Book" (similar to Love's). "Mainline" (by J. Huntress and T. Chellis) sounded like

The Sonics. "Sometimes Good Guys..." was a repeat from the previous album. Besides the three new Tower LPs in 66, Sunset, a budget reissue label, put out LIVE AND OUT OF SIGHT LP. It was their (now extremely dated) 1st LP with "Peppermint Beatle"/"The Shake" replacing "You Can't Do That" and "What Have I Got On My Own". The same company (part of Liberty) issued a single: "Ooh Poo Pah Doo"/"Help Yourself." "Try It"/"Poor Shell Of A Man" was released by Tower in Nov. (with a picture sleeve). That same month the Sunset Strip riots made the news.

The HOT ONES LP (Tower) was released in Dec. 9 of the songs are covers and "Dirty Water" was used again. It features hits by The Monkees ("Last Train..."), Lovin Spoonful ("Summer In The City"), Sam The Sham ("Little Red Riding Hood"), Donovan ("Sunshine Superman"), Los Bravos ("Black Is Black"), Kinks ("Sunny Afternoon"), Troggs ("Wild Thing"), and The Beatles ("Eleanor Rigby") plus The Stones ("19th Nervous Breakdown" again). Considered a rip off at the time, the

all covers LP, similar to The Beau Brummels '66, now seems ahead of its time. In the early 70's many major artists recorded LPs of all 60s hits (Bowie, The Band, The Carpenters...).

They appeared on Dick Clark's WHERE THE ACTION IS several times. On the daily (65-7) afternoon ABC show (a gold

mine for "garage band" footage), they performed some of their best material including "Why Pick On Me," "Sometimes Good Guys..." and "Try It." Band members sometimes clowned around (as did The Raiders and Turtles at the time). They wore striped prison suits and sang without instruments for "Did You Ever Spend The Night In Jail" and mopped the floor (of a bowling alley!) during "Dirty Water." They can also be seen doing "Dirty Water" seriously (and in color) on the local MEMPHIS TALENT PARTY show.

A highlight of late 1966 was a concert played with Sky Saxon And The Seeds, The Mamas And The Papas, and Herman's Hermits. The Buffalo Springfield were also there (with former Standell Dewey Martin). There was also a college tour with The Beach Boys and a tour of The South with at least one close call. "The four of us were in a car driving very, very fast through Tennessee. We were going so fast that the towns were all just blurs. Tony Valentino was driving and he's Sicilian. At the time,

he had a very thick, heavy accent. We were going about 80 miles an hour and it was pitch black. Out of nowhere a cop appears and pulls us over. The smokey asks 'Where you going to - a fire?' and Tony just smiles and says, 'Yes!' Why did he have to be such a wiseass? The cop told us it was a 35 mile per hour zone so we're thinking striped suits and rockpiles and he took us back to town. We're put in front of a judge and he asks us if we're a rock band and what we call ourselves. When we tell him The Standells, he says we're his daughter's favorite band. He asks us for an autograph and lets us go! He could have tossed us into jail and thrown away the key but he lets us go for an autographed album." Meanwhile big brother Russ Tamblyn acted in WAR OF THE GARGANTUAS in Japan.

At some time in '66, John Fleck became the bass player. Fleck (enstein) had been the (pre LP) bassist for Arthur Lee's Love. At that point The Standells consisted of (to paraphrase a description of The Rising Sons from the same time period): a WASP, a Sicilian, a Mexican/American, and a Jew. Tamblyn, Dodd and Valentino were friends 35 years ago and they're still close now. "We had a straight partnership. We split everything evenly except for the new guys on bass. We had a number of different bass players. They weren't part of the group like the three of us." The important friendship between The Standells was to be severely tested in '67.

They returned to American Bandstand in Jan., '67 and did "Dirty Water." That same month "Don't Tell Me What To Do"/"When I Was A Cowboy" (a Leadbelly song) was released as by The "Sllednats" (read it backwards), and "Riot On Sunset Strip"/"Black Hearted Woman" was released with a pic sleeve. An excellent single, it only made it to #133 in March. The movie RIOT ON SUNSET STRIP, also released (by AIP) in March, featured the group doing the theme song on screen and they were heard doing "Get Away From Here." Both tracks appeared on the Tower soundtrack LP along with San Jose's Chocolate Watchband, also produced by Ed Cobb, and various fake groups. That same year Tower released the first LPs by The Chocolate Watchband (No Way Out) and Syd Barrett's Pink Floyd (Piper At The Gates Of Dawn) plus many drive in movie drug and biker soundtracks (some on Sidewalk, Mike Curb's Tower offshoot label). The soundtrack albums soon went to cut out bins, where many could still easily be found in the late 70s. The Tower group LPs became rare and collectable pretty fast.

In April "Try It" was a regional hit but then was

"banned." If The Standells epitomize an era when rock musicians and the film industry co-existed in an uneasy cease-fire, they also represent the end of that era, when rock once again became perceived as seditious, corrupting and obscene - something that must be stamped out at any cost. The self appointed guru of the new anti-rock movement was Gordon McLendon, a millionaire radio station owner out of Dallas, Texas. McLendon was a right wing crusader who had produced THE GIANT GILA MONSTER and THE KILLER SHREWS back in the late 50s. He went on a national campaign to ban the single as being obscene. "We were doing more of our own stuff and less things with Ed Cobb. We were presented with this song, 'Try It' and we loved it! We wanted to do it and be the first ones to record it. We knew it would be a huge hit. So we cut it and it started selling like crazy. Then McLendon started his campaign against obscenity

and decided to pick on rock groups. The Stones were far too big. He needed somebody local, so he went after us. He travelled around the country showing our record on TV, saying, "Try It" was obscene and advising parents not to allow their children to listen to it. He said the record was about encouraging a girl to have sex or something." This caused some stations (worried about advertisers and listener backlash) to be afraid of the song, even though it had already attained the #1



position in many local markets. "Even KHJ in Los Angeles was afraid to play it. It was our best song and it was selling lots of copies, but suddenly radio stations wouldn't play it because one man said it's obscene. Art Linkletter, who had a (local) debate program called LET'S TALK, invited us and McLendon on to debate. We investigated McLendon and came up with all kinds of stuff." The debate was held in the Hullabalo club in L.A. The Standells, not underestimating McLendon's clout, had stacked the deck in their favor - the place was filled with teenagers and the group had fed information to audience members. "We debated McLendon and massacred him. His face kept getting red. Every time it looked like he was going to make a halfway convincing point, someone in the audience would yell, 'What about your niece, McLendon?!' and he'd get all red in the face again. He came in surrounded by guys in grey suits and looked ridiculous."

Cobb was becoming more convinced that Dick Dodd was The Standells and that the other members, who had all been integral songwriters, arrangers and co-

vocalists, were unimportant back up musicians. "Can't Help But Love You"/"Ninety Nine And A Half" (with a pic sleeve) went to #78 in Nov. The Wilson Pickett B side was also later recorded by CCR. A return to the old bluesy Standells, it was one of the last recorded songs which they all played on. The A side was another matter. "The Standells hardly played on that cut! We walked in during the session and all these black guys were singing. Ed had brought in these other singers to get a more R+B sound. He said The Standells sound had changed. We told him we hadn't changed it and asked again why these people were doing Standells stuff. Ed replied 'They are The Standells.' We said, 'Wait a minute. We are The Standells!'" Perhaps out of a sense of atonement, but more likely just to make money, Gordon McLendon and his stations started playing the hell out of "Can't Help..." but sales were still low.

TRY IT, the LP was released way too late in the year with BANNED!! plastered on the cover. The final album didn't sell well but has as many great tracks as the WHY LP. They used more feedback and fuzz guitar plus backwards guitar, echo, sitar and various psych and raga sounds while keeping the same tough "garage" sound. It included "Riot On Sunset Strip," both sides of the "Try It" and "Can't Help But Love You" singles, plus "Barracuda" (with an excellent freak out ending), "All Fall Down" (some think this sounds like Pink Floyd...), "Trip To Paradise," "St. James Infirmary" (the Cab Calloway song was later recorded in a similar way by The New Animals), and "Do You Ever Have That Feeling." Some of the tracks had been cut back in mid 66. They toured with Paul Revere And The Raiders in 67.

The last official Standells single, "Animal Girl"/"Soul Drippin'" was released in Feb., 68. "Again, McLendon played it heavily, but the public didn't want it. Ed tried to change our sound to a more soft soul type of thing and we were against it, besides, at that time, our manager Burt Jacobs had a falling out with Ed and was no longer with the company, so we left Cobb's organization." "Animal Girl" with its moody sitar and muted echoey background vocals, sounds like a George Harrison outtake from Revolver. It failed to make any showing on the charts. In the same month, "Try It," this time by The Ohio Express, went to #83. In a scene that almost seems lifted from The Beatles Anthology Part III, Dodd announced that he was leaving The Standells and staying with Cobb. "Ed had grabbed Dick and talked him

into going solo. He kept telling Dick that he was the one responsible for The Standells' success and he could make it without us. Dick was originally in favor of leaving Cobb with us, but he was persuaded by Ed to stay with him. I can't blame him and nobody's mad anymore. But Ed Cobb held up our name in litigation for years. We were going to sign with ABC Dunhill, but we couldn't because of the litigation. By the time we got the legal crap cleared up, we were already out. Blood, Sweat And Tears and other sounds had come in and no one was interested anymore. The music moved on." Dodd's 68 solo LP, THE EVOLUTION OF DICK DODD, was released by Tower and promptly went nowhere. Tamblyn (actually The Standells) had another 45 ("Summer Clothes Pts 1 + 2") on Sunburst. Meanwhile, his brother Russ acted in SATAN'S SADISTS and other drive in movies.

During their two years of legal exodus, The Standells returned to their old standby - constant touring, playing nightclubs and even Vegas. "I sang 'Dirty Water' and a lot of the other songs on the tour. My voice is very similar to Dick's so no one could tell the difference. The fun stuff still sounded good. Lowell George was a singer for us too at that time." The late Lowell George left for The Mothers Of Invention (he's on Hot Rats and Weasels Rip My Flesh...). He then quit The Mothers in 69 and formed Little Feat.



The Standells more or less folded around 69. Dodd went on to join Joshua, then Manna, and Tamblyn formed Chakras, a group that recorded an obscure Reprise LP. "I didn't touch the keyboards for years after that. I had done it for over 10 years, I had no interest. I was a recording engineer and staff producer for National General Records. Though I never had any hits, I produced some early recordings by Chuck Girard and the Christian group, Love Song. I eventually got into producing records for children, public domain stories and fairy tales. They're fully dramatized and I produce them with actors. I'm much more content to be behind the scenes now than on stage. You get burnt out on tours, because there's only so many you can do."

Meanwhile, in 1972 "Dirty Water" appeared on the double Elektra Nuggets LP compiled by Lenny Kaye and Mark Shipper's Flash magazine put three Standell songs in the "Punk Rock Top 10." In 74, a cover story on The Standells in Greg Shaw's Bomp! opened with "It goes without saying that The Standells are one of the most important groups of all time." A garage rock revival start-

ed in America (at the same time as "punk rock") with groups like DMZ, The Chesterfield Kings, The Fuzztones, Plan 9 and others. The harder to define Cramps did "Sometimes Good Guys..." during live shows. In England, one group (The Barracudas) even took their name from a Standells song. Nuggets was re-released on Sire in 79 and many Standells tracks appeared on various comps from Rhino, Bomp and other companies. In 82 THE STANDELLS was released by AVI and Rhino put out the excellent BEST OF THE STANDELLS with 13 choice LP tracks plus the non-LP "Animal Girl." Meanwhile Russ Tamblyn acted in Neil Young's HUMAN HIGHWAY.

"The 60s didn't start happening again until the 80s. We got back together in 83 and played at The Lingerie. We had a big opening there and then we headlined Harrahs in Reno for a week. We did a few other concerts but nothing seemed to pan out." In 83, the CD version of BEST OF THE STANDELLS (Rhino) included 4 extra tracks. The next year Rhino issued STANDELLS RARITIES and in Europe, Eva reissued the RIOT soundtrack. In 85 Dick Dodd was leading The Dodd Squad, playing mostly oldies. Dodd also married a Playboy bunny around the time. A group of phony Standells toured the Midwest, taking advantage of the band's new found fame. "The police called up the band and asked if they'd like to participate in arresting the rip-off group. Dick Dodd flew out to the Midwest. They took him to some nightclub that was full of undercover cops. They waited until the band came onstage and hit the first note. The cops jumped up and all hell broke loose. After the band was busted, Dick took over the drums and played old Standells tunes for the rest of the evening!" The real Standells returned again. "We got together again in 85 to do a show with Peter Noone."

Tamblyn and Valentino also formed the Telco label in mid 80s. In 86, Dodd played a one time reunion gig with The Belairs. In the 90s he even played drums for The Righteous Brothers (again). Still more Standells reissues arrived.

The British Big Beat label re-released DIRTY WATER, HOT ONES and TRY IT (in 92) and RARITIES and RIOT...

(in 93). In 94, America's Sundazed issued expanded CD reissues in original Mono. DIRTY also now includes "Love Me," "Poor Man's Prison," "Take A Ride," "Batman," "Medication" (inst. version), "Rari" (full version) and "It's All In Your Mind" (from WHEN THE BOYS...). WHY also has "I Hate To Leave You," "Looking At Tomorrow," "Our Candidate," "The Boy Who Is Lost," and the instrumental "Don't Say Nothing At All." HOT includes "You Were The One," "School Girl," "Ten O'Clock Scholar," "Standells Love Theme" and both sides of the Slednats 45. TRY has "Can You Dig It," "Try It" (alternate version), "Get Away From Here" (from RIOT...), and both sides of their last single. Sundazed then issued the Poor Boys



Larry today

Born In A Rubble green vinyl EP (with "Sometimes Good Guys...", "Riot...", "Why Pick On Me," and "I Hate To Leave You.") In 98 Rhino issued a new expanded Nuggets CD compilation with 3 Standells tracks. Many more people own and enjoy Standells recordings now than in the 60s and Larry and his group are back again. "We've done a few more concerts and we play together on a number of occasions. We don't live that far from each other, so we'd like to do some touring and shows again." The Standells will be playing Knots Berry Farm (in Anaheim) in Feb. and plan more West Coast gigs.

Thanks to Steve Brigati and Neal F. Skok.

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CORNEL



ILDE

Interview by David Del Valle

Actor/director Cornel Wilde was born (Cornelius Louis Wilde) in 1915 in New York City to Hungarian/Czech parents. His father had been a colonel in the Royal Hungarian Army. Before quitting to act on stage, he was a member of the U.S. fencing team and could have been in the 36 Berlin Olympics. Wilde was very active in Hollywood during the 40s and early 50s, signed to Twentieth Century Fox. He was cast in many athletic Errol Flynn type historical action roles. He also starred in film noir classics. In the mid 50s, he turned to directing and often was producer, director and star for his own Theodora Productions company. Some of Wilde's 8 features as director were badly distributed or ignored at the time but many are now considered influential, daring, hard hitting, and ahead of their time cult films.

Wilde came to Hollywood with the Lawrence Olivier stage production of *Romeo and Juliet*. He played Tybalt and was a fencing instructor. "Yeah, Warner Brothers backed the production and they saw the rehearsals. A very nice man, Steve Trillee came backstage to talk to me, and I got a very good deal for 1940, \$350 a week, which was a lot of money then. Trillee told me they were having a lot of trouble with John Garfield and they felt I could be taller, better looking than Garfield for the studio, but those were his words not mine. So they wanted me under contract for a lot of pictures that had been intended for Garfield and they thought his contract was over. Anyway, the production went on tour, ended up in New York, and when it closed I came back out here. In the meantime they settled all their problems with Garfield and all the parts they thought I was going to play or led me to think I was going to play were played by John Garfield. And I got

anything that was available. And then, at Warner Brothers, if you were being paid, you worked. They didn't care if you were already well-known, they'd stick you in something because you were being paid."

"I felt secure as an actor when I came out because of my five years in New York on Broadway. Hollywood was very very different. Even the topography. Where Grauman's Chinese is now, if you went west of there, there was a nice little Hollywood hotel where some of the stars stayed, theater stars from New York. And after that there was nothing but hill and scrub and wilderness until you got to Beverly Hills. Beverly Hills is nothing like now, but there were pretty houses and nice big lawns and gardens. But the whole system, people speak of it as the golden age. In a way it was. The movies were the biggest entertainment around. Movie stars were revered and admired and idolized and all of it. And every studio had its roster of stars under contract. And they had a publicity staff which publicized those stars all the time year round, but not just when they do a picture like now. Whatever they could grab in their social lives was also dramatized."



THE BIG COMBO with Richard Conte and Wilde

One of his several Warner roles was in *HIGH SIERRA* (41), as a Mexican hotel clerk. "I thought it was a very good film. The director, a wonderful guy, Raoul Walsh, was as nice as could be, and Ida Lupino was in it whom I like very much. Later I worked again with Ida in *LIFE BEGINS AT 8:30* (43) at 20'th. She's very bright." Humphrey Bogart of course was the star. "He was legendary. He was also very surly. He seemed to take an immediate dislike to me on the first meeting and stayed that way for a long time over the years, and I never knew

why, still don't. Later I had some strange encounters with Bogart and his bodyguards. I was out in a bar, just wanted to get a drink and he came in with his bodyguard, husky guy, and they immediately started to needle me. I was angry at the time and upset. My first marriage was breaking up and I didn't want it to, and I was ready to respond to that sort of thing. Got to the point where I said to the bodyguard, 'Look, I'm fed up with this crap. Want a fight? Let's go, otherwise let me alone.' He looked at me and smiled, clapped me on the shoulder and said, 'You're okay, you're okay.'"

"All the big moguls at that time had tremendous power over an actor's career because there were only so many studios. And if you weren't under contract, you didn't get the big juicy roles. It was only when they didn't have somebody under contract for a particular role did they go outside. They 'loaned out' to each other. I

got paid while I was under contract and I was always paid by 20th and they would make whatever deal they made with the other studio. For a while Zanuck was pretty nice about it. They had some pictures on the 20th lot that I didn't want to do that they wanted me to do. When I was very new there I made the mistake of giving people honest answers and I got into a lot of trouble. I had already done a picture, a good, fun comedy, *THE PERFECT SNOB* (42), with Lynn Bari, Charlie Ruggles, Alan Mowbray, and I had a comedy part too. I played the romantic lead opposite Lynn Bari and I had a wonderful time. And the picture did very well, got good reviews and then they gave me *MANILA CALLING* (42). It was supposed to be a B plus early wartime thing. There were so many stupidities in it. Things that make no sense. It turned out to be a very stupid picture." Lloyd Nolan and Carole Lombard starred.

Wilde was a singing Aladdin in the Columbia Technicolor comedy fantasy *A THOUSAND AND ONE NIGHTS* (45). Phil Silvers and Adele Jergens co-starred. In a very different prestige role, he was the composer Chopin in the hit *A SONG TO REMEMBER* (45), which brought him an Oscar nomination. He was up against Gregory Peck, Bing Crosby, Gene Kelly and Ray Milland (who won for *THE LOST WEEKEND*). "I had done *A SONG TO REMEMBER* but it hadn't been released. And I felt that *A SONG...* was a great film. My agent felt the same. And the talk at Columbia, where I was rolled out, was that this would make me a star and so on. It was a wonderful role. And then I was supposed to go back to 20th and work there under my contract and they threw me in *GUEST IN THE HOUSE* (44, from U.A.). I knew the play and I knew there was no way that was a lead role, and that after *A SONG...*, in which I had a leading role. So my agent talked to (Fox exec Darryl F.) Zanuck about it. I had to get out of doing it. (Hunt) Stromberg, the producer was very angry. Furious. Said the part was a nice small part. (Columbia exec) Harry Cohn called Zanuck and told him that, he's going to be a great big star and you shouldn't let him do that. We have a big investment. And Zanuck wanted to see the picture (*A SONG...*). Didn't have the final cut but Zanuck showed it to him anyway. Harry Cohn told me that Zanuck's remark after he saw it was, 'Well, what does he do. Just plays the piano.' (laughs)"

Wilde starred with Gene Tierney and Vincent Price in the shocking at the time Technicolor *LEAVE HER TO HEAVEN* (20th, 45). "That was a very interesting experience (laughs). I like Gene Tierney, she was a good

actress and a really strikingly beautiful girl. Intelligent, well mannered. At the time she was married to Oleg Cassini. Frequent fights off the sets, and that's not easy. I think Oleg was, and still is, a male chauvinist. That's the way he is and always was. The picture was a huge success. It was the biggest money maker Twentieth had that year. So was *FOREVER AMBER* a year or two later. It caused quite a stir. It was from a good novel. It was well mounted, produced, directed, everything. It had unusual things. Some of the juiciest roles for women, as for men, are the ones where the woman or man can be cruel or tough. It was like a Lady MacBeth for her in a way." He also was the Son Of Robin Hood in *THE BANDIT OF SHERWOOD FORREST* (Col., Technicolor, 46) with Anita Louise.

"I did three pictures with Otto Preminger." (*CENTENNIAL SUMMER* - 46 was the first) "Otto, I think was very difficult to work with because he gave negative direction. I hate that. I always give an actor positive... something to do. Not don't do this, don't do that. That's bad. You look nervous. Those are things that destroy an actor. I don't know why. Otto, at his house, was a wonderful host, thoughtful, witty, very much a gentleman, a warm nice person. But on the set he was cruel. A lot of my run ins with Otto were because of some cruelty to some person who couldn't fight back. I'd jump in frequently and get into the argument, trying to get the poor actor who's in there for three lines off the hook."



THE BIG COMBO

Preminger's Technicolor *FOREVER AMBER* (20th, 47), based on Kathleen Winsor's controversial historical erotic novel started out with Peggy Cummings in the lead, but Linda Darnell replaced her. "Peggy was a beautiful girl. At that time she was too inexperienced and too young to play Amber. It was quite evident on the set. They shot at least six weeks (with her). That's a lot of money. Later, she became a very confident and very good actress. Linda Darnell was a loveable person. Warm, nice, good hearted. I think it was alcohol that ruined it. It was very sad to watch it happen. She wasn't drinking during *AMBER*, but she got into it more and more and then she married Pev Marley. He was a good cameraman and a nice likable guy, but Pev drank a lot. Whenever I saw them together, they both drank a lot. But she was a really beautiful gal. Not a great actress but a competent actress and a lovely person."

ROAD HOUSE (20th, 48) was with Ida Lupino and Richard Widmark. "I liked the script very much, I thought it was excellent. Eddie Chodorov wrote that. He was a playwright and a screenwriter. I always liked writ-

ing when I was in school. I won an English prize when I was in high school and an art prize, the poster prize. When I was in college I was always top of my class. I had read a great deal when I was a kid. I read an awful lot." *SHOCKPROOF* (Col., 49) starred Wilde (as a parole officer) and his wife (since 39) Patricia Knight. Douglas Sirk directed from a Sam Fuller script.

"I was married when I came out here to Pat Knight. We got divorced after ten years of marriage and during the divorce period I met Jean Wallace. But there was a three year period between the separation and the actual divorce where I really got around and it was a case of being pursued and not pursuing. Some were actresses. They're in my autobiography. I certainly didn't tell everything about everything. On the other hand I wrote my autobiography as if it were in a way a novel, because a lot of my life is like a novel. There are so many things happening all the time, bizarre things, unusual things, dangerous things. I forget now whether it was 12 or 13 times I was almost killed. Sometimes on the films, sometimes just luck, whatever it is. I remember Pat and I were driving to an Academy Award or some big function and at that time there was a railway that came through Beverly Hills. Two track railroad that delivered lumber and what-not. It was night and I had a great big Chrysler with wooden sides, very heavy car. I see the train way down the tracks. And I started crossing the tracks and the car stalled right smack on the tracks. And here at right angles comes the train. I couldn't start the car. I said, 'Pat, get out of the car, quickly, hurry and run!' and she did. I tried to start the car and the train was on me and I figured if I pulled the car around, turned the wheels as it hit me, that it would be thrown or driven that way and that's what happened. And the car was a mess and I didn't have a scratch. I don't know why I stayed in the car. I can't remember. It was a new car and maybe I didn't want to lose it (laughs)."

Wilde married his second wife in 51. Blonde Jean Wallace (Wallesek), born in Chicago in 23, had been married to Franchot Tone. She had been in films since 41, but her first lead was in the controversial race relation movie *NATIVE SON* (51), based on Richard Wright's novel and filmed in Argentina. Wilde and Wallace both spoke many languages. She became Wilde's most frequent on screen partner and was with him for about 20 years.

THE GREATEST SHOW ON EARTH was an all-star Oscar winning Paramount C. B. DeMille Technicolor hit in 52. Wilde had a stand out role as "The Great Sebastian." "Early in the picture, I had a scene coming up with Betty Hutton. I asked DeMille how he saw the scene and started asking him should I be this or should I be that and he said, 'That's up to you, I expect you to come in with a performance. You are the actor. I have many other things to worry about. All the background and the elephants going by.' I didn't do any of the really difficult stunts, because that takes years to learn. Catching and flying. But I did do some because I was athletic and I wanted to do some of it. When I came in, the platform was 35 feet up. I didn't like that a bit 'cause

I have had acrophobia, fear of heights all my life. That picture cured me of most of it, because I had to do it if I didn't want to give up the part. So I would get up there, my hands all cold and sweaty and finally I got used to it. By the time we got to Sarasota, Florida and worked there over several weeks, it really didn't bother me when I was up on the trapeze and DeMille would yell up, 'Son, would you mind if I take away the net, because it's in the way of my boom.' And I'd say, 'No sir, it's alright. Before that picture, there was no way I could've gotten up there in the first place.'"

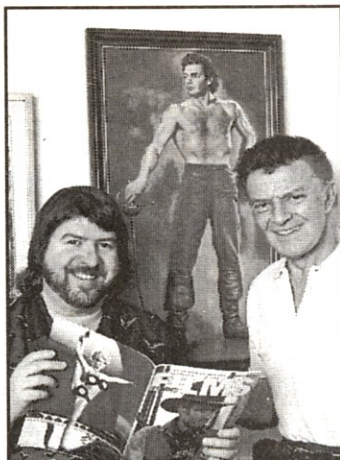
Most of his roles from this point on were in color releases. He was D'Artagnan in *AT SWORD'S POINT* with Maureen O'Hara (RKO). Other starring roles in 52

were in *CALIFORNIA CONQUEST* with Teresa Wright (Col.), and *OPERATION SECRET* (a Warners b/w WWII movie). In 53, he starred in *SAADIA* with Rita Gam (MGM) and *TREASURE OF THE GOLDEN CONDOR* (20th), a remake of *SON OF FURY* with Constance Smith. He also appeared as himself in *MAIN STREET TO BROADWAY* (MGM). In 54 Wilde starred in the Allan Dwan western *PASSION* (RKO), with Yvonne DeCarlo and Lon Chaney and he appeared in the Cinemascope drama *WOMAN'S WORLD* (20th).

He was teamed with Jean Wallace for the first two times in 55. *THE BIG COMBO* (Allied Artists) is a stark classic film noir directed by Joseph Lewis. He starred with Wallace, Richard Conte, and Brian Donlevy. It was his last black and white feature. He and Wallace also starred in the British *STAR OF INDIA* (U.A.), directed by Arthur Lubin, and featuring Herbert Lom. The same year, Wilde starred with Anne Francis in *THE SCARLET COAT* (MGM, in Cinemascope). John Sturges directed the feature set



- 40 LADY WITH RED HAIR
- 41 **HIGH SIERRA** (CBS/Fox)
RIGHT TO THE HEART/KNOCKOUT
KISSES FOR BREAKFAST
- 42 THE PERFECT SNOB
LIFE BEGINS AT 8:30
MANILLA CALLING
- 43 **WINTER TIME** (Fox)
- 45 **A SONG TO REMEMBER** (Col.)
A THOUSAND AND ONE NIGHTS (Col.)
LEAVE HER TO HEAVEN (Fox)
- 46 BANDIT OF SHERWOOD FOREST
CENTENNIAL SUMMER
THE HOMESTRETCH
- 47 **FOREVER AMBER** (Fox)
IT HAD TO BE YOU
STAIRWAY TO A STAR
- 48 **ROAD HOUSE** (MGM)
THE WALLS OF JERICHO
- 49 SHOCKPROOF
SWISS TOUR/FOUR DAYS LEAVE
(U.S./Swiss)
- 50 TWO FLAGS WEST
- 52 **AT SWORD'S POINT** (Nostalgia
Merchant)
THE GREATEST SHOW ON EARTH
(CBS/Fox)
OPERATION SECRET
CALIFORNIA CONQUEST
On I LOVE LUCY (as self)
- 52 SAADIA
TREASURE OF THE GOLDEN CONDOR
MAIN STREET TO BROADWAY (MPI) (as self)
- 53 On GENERAL ELECTRIC THEATRE
- 54 **WOMAN'S WORLD** (Fox)
PASSION (BV)
- 55 **THE BIG COMBO** (Prism)



David Del Valle with Wilde.
Photo by Dan Golden

- THE SCARLET COAT
STAR OF INDIA
On G. E. THEATRE
- 56 HOT BLOOD
STORM FEAR - P/D/star
BEYOND MOMBASA (UK)
- 57 **OMAR KHAYYAM** (Par.)
DEVIL'S HAIRPIN - P/D/co-S/star
- 58 MARACAIBO - D/star
On ALCOA THEATRE
- 59 EDGE OF ETERNITY
- 60 On FATHER KNOWS BEST (as self), THE CHEVY
SHOW
- 61 CONSTANTINE AND THE CROSS
(Italy)
On G. E. THEATRE
- 63 **SWORD OF LANCELOT** (Univ.) (UK)
P/D/star
- 64 On THE GREATEST SHOW ON
EARTH, KRAFT SUSPENSE THEATRE
- 66 **THE NAKED PREY** (Par.) U.S./S.
Africa) P/D/star
- 67 **BEACH RED** (VSOM) P/D/co-s/star
- 69 **THE COMIC** (Col.)
On KRAFT SUSPENSE THEATRE
- 70 **NO BLADE OF GRASS** (VSOM) (UK)
P/D
- 72 **GARGOYLES** (VCI)
On NIGHT GALLERY
- 75 **SHARK'S TREASURE** (MGM) P/D/S/star
- 77 **THE FIFTH MUSKETEER** (RCA/Col.) (Austria)
- 78 On FANTASY ISLAND
- 79 **THE NORSEMAN** (Vestron)
- 84 On MURDER SHE WROTE
- 85 FLESH AND BULLETS

in Colonial America.

In 56, he starred with Wallace in his **STORM FEAR** (U.A.) "I played a villain in the first picture that I produced and directed. I played a bank robber. Dennis Weaver was in it. I think it was his first big break. He got good reviews. It was a somber picture. Horton Foote wrote the screenplay. And to me it was a very interesting part to play. He wasn't all that smart. He had been traumatized in his youth and always felt inferior, so eventually turned to crime. This came out bit by bit. He's a liar and conniver. It was a complex character." The same year Wilde also starred in Nicholas Ray's gypsy movie **HOT BLOOD** (Col., in Cinemascope), with Jane Russell, and the British **BEYOND MOMBASA** (Col.), filmed in Kenya, with Donna Reed and Christopher Lee. In 57, he was producer, director, co-screenwriter and star (with Wallace) of **THE DEVIL'S HAIRPIN** (Paramount, 57). The Vistavision racing movie was basically a remake of **THE CROWD ROARS** (32). More people saw him starring in

William Dieterle's **OMAR KHAYYAM** (Paramount, in Vistavision) though. Debra Paget co-starred with John Derek, Raymond Massey and Yma Sumac (!). He directed and starred as a firefighter in Venezuela in **MARACAIBO** (Paramount, 58, in Vistavision). Wallace was again, his co-star.

Wilde then starred with Victoria Shaw in Don Siegel's western **EDGE OF ETERNITY** (Col., 59, in Cinemascope). "I like Don. Don had only one flaw. He didn't want to hear any adverse opinion. If you didn't like something, he didn't want to hear it. He would say it would destroy his confidence in the script. And I always felt the opposite. I'm open to criticism from anybody and might benefit from it. But I have to feel confident enough with the script to be able to let other people look at it. One of the things that influenced me most was my work with Lee Strasberg. Of course, working in the movies and on television, there's no time for preparation." **CONSTANTINE AND THE CROSS** (Embassy, 61,

in Totalscope) was made in Italy and co-starred Christine Kaufmann. He was producer, director and star in the British *SWORD OF LANCELOT* (Universal, 63, in Panavision). "I liked *LANCELOT*. That was a terribly difficult picture to make. As a kid I read a great deal about ancient history and mythology and I loved it. I used to read all about ancient Rome, Greece, mythology before I was a teenager. I always had in mind doing *Lancelot* the way it really might have been instead of as a swash-buckler. Real people with actual brains and hearts. Anything having to do with the Arthurian triangle fascinated me."

For his 5th feature as director, Wilde decided to do something very different. *THE NAKED PREY* (Paramount, 66, in Panavision), is a harrowing (anti-slavery) tale of 19th Century survival with mondo movie elements. He produced, directed and starred (wearing just a loin cloth most of the time) on location in Africa. "THE NAKED PREY is one of my favorite films, it certainly became a classic. It got wonderful reviews all over the world. It made ten best lists around the world. When I tried to set up the film I went to every studio with it and I was turned down. There were all kinds of excuses, 'Well, how can you keep it from being boring, it's just one man running all the time, being chased.' I said it isn't, it's all kinds of encounters with animals and the mood of it changes constantly. Each section of the chase is different than the others. That was carefully planned. Finally when I got to Paramount, the assistant to the then head of production was a literary agent whom I had known for some time, he was the one really who recognized. He said, 'This is a gem. This is a gem.' He's the one who sold it to the head of the studio and was able to make it, because when the picture came out there were a lot of recriminations at the studios where it had been turned down."

"We were set up in camp 110 miles from the nearest town. We were in a real wilderness area. I had to improvise very often on things I wanted to do. Couldn't call the studio, had to do with what I had. I wanted to get a shot of the warriors having killed an impala, going to whatever campsite they decided to set up, to show that they do have a meal. I have men in pursuit, to surround the prey and kill it, so I wanted to show them

against the sun carrying the impala. I got a carpenter to bring me a big plywood board and on the board I drew the outline of the impala. I had them cut it out and I painted it the same color as the impala. I had the tail made separately. It was on a bolt so that as they walked with it, it swung back and forth as a live tail. In the distance, it looked exactly as if they had a fresh impala."

"I've used a lot of non actors in my movies. The only actor among the ten pursuers was Ken Gampu. Very good, experienced actor. The other nine were types I picked from over one hundred I did improvisations with. And I have no trouble with them as actors at all. I always gave them something definite, an attainment in every scene that they were involved in.

And they were marvelous. They responded so completely, tears would flow, anguish - his friend was killed, his brother was wounded... The mayor of the town had never acted before. He didn't want to do it. He was afraid. I said just do what you would do under the circumstances if you were the mayor of your town. What you would do is to protect people, no matter what. As much as you want to hurt these people, take away their guns, gasoline, it's hurt people that you have to think about. Just keep it in mind. Save my people. I'm sorry for these people but I have to save my people."

"NAKED PREY is one of my favorite films. It was one of the hardest films I have ever done in the arts, physical outlay, musicians... I always felt that no animal was going to harm me, because I wasn't out to harm them. It worked almost all the time. It didn't with one elephant.

We were in a game park and saw this huge bull elephant alone, so I knew he'd been kicked out of the tribe, he was getting old. He was enormous and I wanted a shot of a man running in the background of this big elephant. I told the cameraman to drive me over in the Land Rover and the game ranger came with us with a gun. We had the camera tied on the Land Rover and I jumped off and started moving towards the elephant. The game ranger started yelling at me 'Come back here, don't go near him!' I said, 'I'm just getting in position. He won't charge me.' At that, the elephant turned and these enormous ears went out, the trunk went up and the elephant charged. This place was a field with holes all over it, it was very uneven terrain. I tried my best to run as fast as

VIRUS OF DOOM ENVELOPS EARTH!



No room
to run!

No place
to hide!

No Blade Of Grass

I could. I stepped in a hole and went sprawling flat. I got up and ran. The Landrover started taking off! And here I am with the elephant getting closer and closer. I was able to leap forward and get on the back step and the elephant chased us for about 100 yards."

Wilde traveled with *NAKED PREY* when it first came out. "Oh sure. I did that with many of my films. It was routine and I guess it still is if the actor's willing. I believe that if they make a deal and the studio takes a gamble that actors should help publicize the film, not take the money and run." He then produced, directed, and starred in *BEACH RED* (U.A., 67), an amazing, brutal (and sometimes near psychedelic) look at WWII in the Pacific. Rip Torn stars with Jean Wallace. He wrote the script with Clint Johnston, who had written *THE NAKED PREY*.

After a role in Carl Reiner's *THE COMIC* (Col., 69) starring Dick Van Dyke as a silent movie comedy star, he made another shocking feature that too few people have seen. *NO BLADE OF GRASS* (MGM, 70, in Panavision) is the obvious model for *MAD MAX*, *ROAD WARRIOR* and all of the world in chaos post nuke movies that have been made since. Wilde produced and directed in England. Nigel Davenport stars with Jean Wallace (in her last role). Around this time Wilde, who had had several affairs with movie stars over the years, had one with the wife of Richard Conte (from *THE BIG COMBO*). Jean Wallace then had an affair with the out of control Lawrence Tierney (PV #8), and like Tierney, became an alcoholic. She and Wilde, who had a son, divorced.

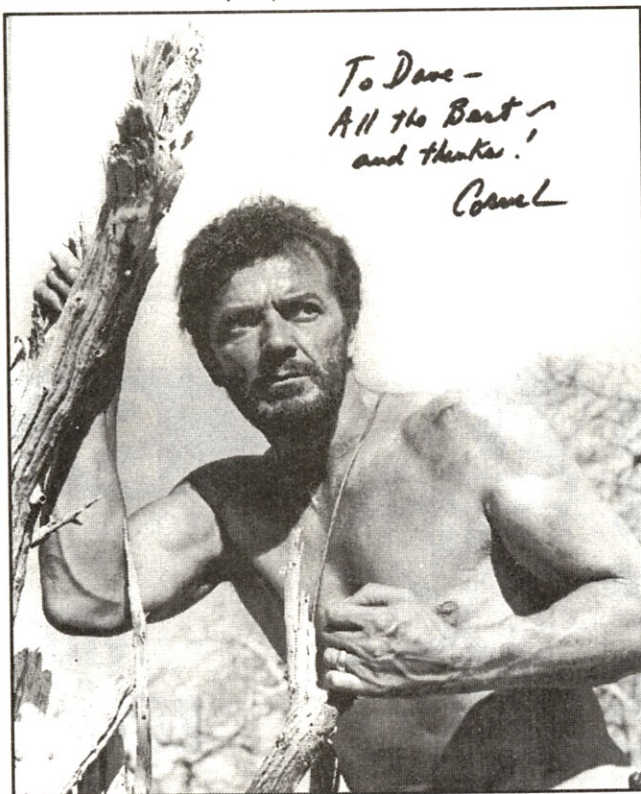
Wilde only starred in one TV movie, but it's a cult item. *GARGOYLES* (72), with memorable Stan Winston created monsters, was directed by B. W. L. Norton. "I thought it was very interesting. It was agonizing for all those people who were in those suits with all the make up. You had to wear strange contact lenses. If you're working in a wet suit out of the water, you perspire terribly. The other gargoyle stunt men would take their suits off during the daytime and turn them upside down and empty a pint of sweat. It was a pretty ambitious film, for a movie of the week, which is what it was. It was an interesting one."

Cornel Wilde was only able to raise the money to make one more feature, *SHARK'S TREASURE* (U.A., 75) in the Dutch West Indies. Filmed before *JAWS*, it features

actual shark attacks. The then 60 year old producer, director, writer and star even does one handed push-ups on screen! "I stay in shape because I don't feel right if I don't. I wake up in the morning and say I want to sleep late but I can't. So I do my 90 sit-ups, some push-ups and pulleys. I have a set of steel pulleys and I've had them 35 years. I took some really crazy chances in *SHARK'S TREASURE*. I was scared out of my mind at one point, 13, 14 sharks, 70 feet down and they're zinging around in every which way." Wilde's last roles were throwbacks to his earlier costume adventures. He played D'Artagnan again in *THE FIFTH MUSKETEER* (Col., 77), made by Ken Annakin in Austria. The all star *MAN IN THE IRON MASK* remake was (re) titled to sound like Richard Lester's Musketeer movies. *THE NORSEMAN* (79) was a Viking movie made by regional director Charles Pierce. It starred Lee Majors and was released by A.I.P. His last and most obscure final credit was in the

crime movie *FLESH AND BULLETS* (85), by porn director Carlos Tobalina. Hollywood vets Caesar Romero, Yvonne DeCarlo and Aldo Ray were also in it.

In the late 80's he was negotiating with Paramount to make *NAKED PREY II*. "I thought for years of doing a sequel to *THE NAKED PREY*. I started working on a 38 page treatment. I made notes for years on things I would want to put into a second. And then I did a screenplay and sent it to my agent. He's working now on setting it up. If I can get the financing soon, it may begin in spring. I'll direct it." He also planned to play an older version of his (nameless) character, introducing his son (to be played by his son) to relive the African adventure. Cornel Wilde was very proud of his



THE NAKED PREY

*To Dave -
All the Best -
and thanks!
Cornel*

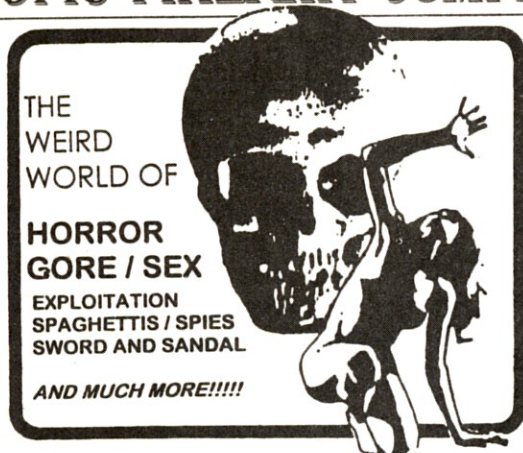
accomplishments as a director and hoped with the growing popularity of video that his films would secure him a position, not unlike Sam Fuller. He was aware that being labeled a movie star made the transition to direct a hard road to travel. Hollywood had not taken him seriously or realized just how talented he was.

After the interview I saw Cornel on and off for about six months until leukemia ended his life (in 1989). Jean Wallace died just months later in 90. Their son has plans to have Wilde's autobiography published. - David Del Valle.

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The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - FV15. Susan Sennet \$29. Having a Wild Weekend - Excellent counterpart to A Hard Day's Night \$19. King Kong - 60th Anniversary Edition \$25. RoGoPas - Pasolini/Rossellini/Goddard \$25. The People Under the Stairs - Great horror. Sissy Spacek \$19. Touch of Evil - Classic noir \$19. West! \$19. Murnau of the Heart - Contraband Malle \$15. House on the Edge of the Park - David Hess rape-a-thon \$29. The Erotic Midnight Horror Show (The Sexorcist) - Euro possession saga \$25. Rock N' Roll High School - The Ramones \$19. Jackson County Jail - Tvette Minicue \$19. Humanoids From the Deep - Mutant fish that rape! \$19. Mean Mother - Al Adamson blaxploitation \$19. What's the Matter With Helen? - Shelley Winters \$19. Fight For Your Life - All time exploitation champion. Original uncut version \$19. Touch of Evil - Classic noir \$19. Black Terrorist - Black gunman hold white family hostage. Unique 70's South African exploiter, sparse and violent \$25. Savages - Can mud people be civilized? 1972 \$29. A Taste of Money - Working class girl knocked up by sailor. English classic. 1961 \$19. Pretty Maids All in a Row - Inspired black comedy \$25. Embrace of the Vampire - Alyssa Milano torches the screen \$19. Terror at the Opera - Argento \$19. The Clowns - Fellini semi-documentary \$19. The White Child - Early Fellini \$19. Sins of the Fathers - Bunuel poke at religious fanaticism \$19. Los Olvidados - Monumental Bunuel social realism \$19. The Milky Way - Bunuel \$19. The Evil Within - Woman is carrying the devil's child. Great gothic horror \$19. Lord Love a Duck - Sharp 60's black comedy \$19. The Zingler - It'll grow on you. Super Gaste \$19. Can't Stop the Music - The 70's music experience \$19. Roller Boogie - Linda Blair \$19. Assault on Precinct 13 - Urban version of Rio Bravo \$19. Cotton Comes to Harlem - Phony preacher bilks the faithful \$19. Come Back, Charleston Blue - Sequel to last \$15. Black Eye - Fred Williamson \$19. Black Samson - Rockne Barker \$19. The Mean Machine - Highly enjoyable EuroTrash w/ Chris Mitchum & Barbara Bouchet \$29. Truck Turner - First rate blaxploitation w/ Isaac Hayes \$19. Immoral Tales - Walerian Borowczyk classic erotic quartet. Complete 100 min. version. No picture box \$25. J.D.'s Revenge - Blaxploitation /supernatural combo \$19. Omucrazy - Drew Barrymore \$29. Cleopatra Jones - Tamara Dobson \$19. Cleopatra Jones and the Casino of Gold - Superior sequel \$19. Bloody Trail (Montego) - Unique western w/ rebel slaves & sex \$29. Train Station Pickups - Old time Christiana 7, and teen sexer German \$29. Black Belt Jones - Jim Kelly \$19. Nero and Poppa: An Ory of Power - Low budget Euro Calligula imitator \$25. House of Terror - Obscure 70's horror \$9. Joy - Private Screenings exploiter \$15. Booby Hatch (Dirty Book Store) - John Russo 70's sexploiter \$29. Vampire Hookers - John Carradine \$15. Emily - Koo Stark \$25. Hell Penitentiary - Sergio Garrone WIP \$19. House of Whipcord - Where the 'Immoral' are punished. Long version \$39. Love Butcher - Split personality psycho kills the women who reject him \$29. The Night Slaughter - British psycho thriller \$29. The Princess and the Call Girl - Ridley Metzger \$39. Multiple Maniacs - John Waters \$19. Run, Virgin, Run - Euro 70's sexer \$25. Biokids - Cranked Phillipino Power Rangers knockoff \$19. Fugitive Girls - Complete 96 min. version. Two roles for Ed Wood! No picture box \$25. Pass Black (Disco 9000) - Late 70's blaxploitation \$19. Dahmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. The Wild Angels - Kicked off the biker boom \$19. Hell's Belles - Revenge for stolen cycle \$19. The Hard Ride - 'Nam vet battles bikers \$19. Chrome and Hot Leather - Biker action w/ Marvin Gaye \$19. Far From Home - Drew Barrymore \$19. Strangers in the City - Affecting look at NYC tenement life c.1962 \$25. Doctor Gore - Pat Patterson's mammoth opus \$39. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic \$25. All the Kind Strangers - Gothic horror \$19. Masque of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$25. The Abductors - 2nd in the Ginger series \$25. Girls Are For Loving - 3rd in the Ginger series \$25. A Place Called Today - Topical exploitation plus nude scenes for Cheri Caffaro and Lana Wood \$19. Moma's Place - Sex western \$25. Smooth Velvet, Raw Silk - Annie Belle \$19.

Fight For Your Life - All time exploitation champion. Original uncut version \$39. Robot Monster - The immortal Ro-Man! \$19. Love Letter to Edie - Short doc. on John Waters's Egg Lady \$15. Angel Unchained - Bikere invade commune \$25. Not Wanted - Pregnant and unwed in the 50's \$19. Navy vs. The Night Monsters - Mamie Van Doren \$19. Teenagers From Outer Space - Legendary Z sci-fi \$19. Teenage Doll - Roger Corman 50's JD \$19. Quicksand - Mickey Rooney neo-noir \$19. The Day It Came to Earth - Amazing Z horror. Rita Wilson \$19. Tales From the Hood - Black cast horror anthology \$25. The Criminal Life of Archibaldo de la Cruz - Sardonio Bunuel \$29. The Great Madcap - Numerous Bunuel \$29. Vibrations - Christina Applegate \$9. I Don't Want to Talk About It - Marcello Mastroianni marries teenage dwarf \$19. Black Voodoo (Nurse Sherri) - Al Adamson sexploitation \$19. Black Heat - Russ Tamblyn \$19. 36 Fillette - French teen is busting out of her dress \$25. La Petite Sirene - Schoolgirl falls for older man \$25. Score - Ridley Metzger sexploitation with Lynn Lowry \$25. House on Straw Hill - Erotic horror \$29. Thunder Road - Excellent Mitchum vehicle(s)! \$25. Cape Fear ('62) - The original classic \$25. Starlight Motel - Aussie version of The Wild Seed \$25. The Harder They Come - Jimmy Cliff classic \$25. Space is the Place - Sun Ra. See review in FV17 \$25. Zabriskie Point - Antonioni \$19. Snake Dancer - Glenda's erotic snake dance routine gets her busted. Erotic 70's Euro entry \$39. The Girl - Franco Nero is endamaged by nymphette \$39. The Thorn (The Divine Mr. J.) - Bette Midler \$25. Sister Esmuelle - Teen sent to convent school \$19. Esmuelle in Bangkok - Good entry in series \$19. Midnight Strangers - Wealthy matron turns tricks for kicks. Euro, 70's \$19. The Best of Sex and Violence - Essential trailer compilation. Original issue \$25. The Love-Thrill Murders (Sweet Savior) - Troy Donahue as Manson! \$25. Esmuelle's Revenge - Joe Di Amato \$19. The Peacekillers - Ultra violent biker \$39. Sunrise - Silent classic \$15. Night Tide - Dennis Hopper \$19. Slumber Party '57 - Rainbeaux Smith \$19. The Fat Spy - Jane Mansfield \$19. Hollywood Horror House - Psycho gigolo. 1968 \$19. The Red Menace - Great anti-communist drama. 1949 \$19. Teorema - Stranger seduces entire family. Pasolini \$19. Acotone - Pasolini's first \$19. Nights of Cabiria - Fellini \$19. Susana - Wry Bunuel \$19. El Bruto - Inspiration for La Strada? Bunuel \$19. Umberto D. - Original Embassy issue \$25. Prospero's Books - Greenaway \$19. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. Susan Swanway. No picture box \$19. Let It Be - Dennis Hopper \$39. The Refrigerator - Black comedy/horror. See review in FV16 \$29. Sister, My Sister - Superb erotic horror. Jodhi May \$19. Sweet Young Trouble - Euro, 70's \$29. Girls Without Lovers - Euro, 70's \$29. Lucifer's Angels (Young and Not So Innocent) - Euro, 70's \$29. Felicity - Glory Annen \$10. White Heat - Cagney \$19. Brain of Blood - Al Adamson chase with gore \$25. Poor White Trash 2 - S.F. Brownrigg swamp horror \$25. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$25. Dennis Hopper \$39. The Last Days of Pompeii - Half film-type atrocities \$25. Sweet Sweetback's Bassan Song - Original issue \$19. Shocking Asia 2 - Mondo thrills \$29. Mondo Magic - More mondo \$25. Dr. Jekyll's Dungeon of Death - Sex/action/horror \$19. The Reincarnate - Supernatural theme \$19. Drive-In Massacre - The killer is still loose! \$19. Curse of the Blue Lights - 70's Z horror \$25. Dark Power - Z horror w/ Lash LaRue \$25. Blood Bride - The groom has a nun fixation \$29. The Mad Butcher - Black comedy/horror \$19. Widow's Best - Italian horror \$25. The Last Days of Pompeii - Half film-type atrocities \$25. The Last Days of Pompeii - Half film-type atrocities \$25. The Last Days of Pompeii - Half film-type atrocities \$25. Original issue \$29. Bloodsuckers - Vampire cult \$10. Gallery of Horror - One of the worst ever. Woefully inept, great fun! \$29. The Hawks and the Sparrows - Seriocomic masterpiece from Pier Paolo Pasolini \$29. The Black Hand - Post-Godfather exploiter. A real hoot \$19. In There Sex After Death? - Mondo/satire on early 70's sexual mores \$19. Uncle Tom's Cabin - Kroger Babb's last roadshow epic. Italian, 1968 \$19. Foxstye - Obscure blaxploitation \$25. Black Cat - First time blaxploitation \$19. Hell Up in Harlem - Sequel to last \$19. Bucktown - Fred Williamson \$19. Foxy Brown - Pam Grier \$19. Sheba, Baby - Pam G. \$19.

Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in FV16 \$39. The Return of Josey Wales - Michael Park \$19. The Golden Triangle - Mong Kong action \$9. Fiona - Britain's 70's sex queen \$25. Once Were Warriors - Packs an emotional wallop \$19. The Reflecting Skin - One of the best of the 90's \$19. That Cold Day in the Park - Sandy Dennis is the regressive spinster \$19. You're a Big Boy Now - Eating Big Black comedy \$19. Bad Girls Go to Hell - With Joe Bob intro \$35. The Adventures of Lucky Pierre - With Joe Bob intro \$29. Outlaw Women - All female western. 1952, color \$29. Sex and the College Girl - Early 60's drive-in type. With Joe Bob intro \$29. Walking Tall - Buford the Wild Bull battles corruption \$19. Purgatory - Tanya Roberts confined to hellhole prison \$39. Andy Warhol's Dracula - Udo Kier \$19. Baby Doll - Carroll Baker \$19. The House That Vanished - Superior British erotic horror \$49. Justine - Based on the DeSade novel. Koo Stark \$49. Alice - Jan Swankmeyer's surreal masterpiece \$25. The House on Fodville Road - Religious cult imprisons teen girl \$69. Diamond Shaft - Richard Roundtree \$15. Sugar Hill ('74) - Marki Bey \$15. Slaughter's Big Rip-Off - Superior sequel \$15. Screem, Blacula, Screem - Pam Grier \$15. Nothing But the Night - Orphanage kids turn killers \$19. Kiss Daddy Goodbye - Fabian. See review in FV16 \$25. Soul Mustler (The Day the Lord Got Busted) - Fabian is great as Matthew, a phony evangelist \$35. House on the Edge of the Park - Degenerate thugs terrorize society party. An orgy of sadism \$29. Live! Venus - With Joe Bob intro \$29. Girl's Riot - Like a German Born Innocent \$39. Delirium - Italian slasher \$19. Sisters of Satan (Alucarda) - Mysterious nuns \$29. The Children - Radioactive killer kids \$19. Carnival Rock - Rockabilly w/ pathos! \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne \$25. Saturday Night Sleazies, Vol. 1 - Two A.C. Stephen mid-60's sexploiter \$29. Saturday Night Sleazies, Vol. 2 - Two A.C. Stephen late-60's sexploiter \$29. Segah! - Arch Hall Jr. \$19. Wild Guitar - Arch Hall Jr. \$19. Mondo Elvite - Great mini-doc. \$15. Teenage Confidential - 50's JD film trailers \$15. The Bad Bunch - Greydon Clark blaxploitation \$25. Kiss Me Deadly - Stylish 50's cult fave \$19. Strange Behavior - Elisabeth Cheshire \$19. Esmuelle: Queen of the Desert - Avenge her sister's rape \$19. Private Parts - Great black comedy. 1972 \$25. Santa Sangre - Jodorowsky's most Fellini-like \$19. Esmuelle in the country - Laura Gemser \$29. Driller Killer - Grim Abel Ferrara \$29. Suburban Roulette - With Joe Bob intro \$25. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Black Sister's Revenge (Emma Mae) - First rate Jamaican blaxploitation \$19. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) spilling out of a bikini. 1968 \$25. The Rain People - Shirley Knight nude \$25. American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a delight \$25. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's \$25. Women of Hell's Island - Wild Phillipino WIP \$29. The Lickerish Quartet - Ridley Metzger \$29. Calligula's Perversions - Euro exploiter \$19. Butcher Squad - They lure the enemy to bed \$19. Mad Love - 1979 \$19. Children of the Damned - 60's horror \$19. Last Orgy of the Third Reich - Nazi theme exploitation \$29. Satan's Cheerleaders - Greydon Clark \$19. Rude (Eat Out More Often) - Rudy Ray Moore in concert \$19. Black Mama (Black Hooker) - Interesting 1972 oddity \$19. Superfly - Classic \$15. The Guy From Harlem - Obscure blaxploitation \$19. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Mar) - Outrageous blaxploitation \$19. Corruption (Sweet Trash) - Indescribable noir/sleaze/exploitation. Early 70's \$39. The Assassination of Jesse James by the Cowardly Cowboy - Growing Up - Classic 70's young Eurotica \$25. Schoolgirls The Report - More 70's teen exploits \$19. Esmuelle's Daughter - Controversial \$19. Turkish Delight - Rutger Hauer \$15. Esmuelle in Africa - Karin Schubert \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy! Euro, 1968. No picture box \$25. Under Mot Leather (The Jesus Trip) - Bikers invade convent \$19. Dolomite - Rudy Ray Moore \$19. Invasion of the Bee Girls - Beware their love stings \$19. Black Godfather - Excellent blaxploitation \$19. Reborn - Dennis Hopper \$15.

Collector's Item - Tony Musante and Laura Antonelli recreate the kinky games they played as teens. Great Eurotrash \$39. The Attic - Ray Milland. 101 min. version \$25. The Body - Carroll Baker \$19. Sweet Trash (The Gangup) - Super early 70's exploitation. Original issue \$29. Soul Vengeance (Welcome Home, Brother Charles) - Wild blaxplo \$19. The Devil's Son-In-Law (Pete Wheatstrew) - Rudy Ray Moore. Original issue \$25. Disco Godfather - Rudy Ray Moore. Original issue \$25. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic documentary \$35. Let's Go Boy creates fantasy life to escape family realities. Epic \$19. Screem Street (A Screem in the Streets) - Uncut 86 min. version \$49. The Cutthroats - Early 70's exploitation set in prison camp \$29. Teenage Prostitution Racket - Uncut 114 min. version of one of the sleaziest Italian exploitations of the 70's. No subtitles, no picture box \$25. Penitentiary - Jess Franco \$10. The Moneyman Killers - Based on the actual Lonely Hearts Murders. Original Vestron version \$39. All the Lovin' Kinfolk - Hillbilly exploitation. No picture box \$25. Captive Women (Naked Super Witches of the Rio Amore) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Bad Girls Dormitory - Sleazy bad movie \$15. Terror in Woyland (Christmas Evil) - The ultimate Xmas movie \$35. The Cars That Eat People - Wicked black comedy \$15. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! 1975. Original issue \$29. Death Wish Club - Great noir-like oddity \$19. Single Room Furnished - Jayne Mansfield's last film \$19. The Beat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The God Killings - The original River's Edge. Powerful \$25. Tarnished Island - Women sent to penal colony \$29. Black Shampoo - Prime blaxploitation \$29. Death Curse of Tartu - Wicked scary \$29. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$29. Dr. Black and Mr. Hyde - Bernie Casey \$19. Love Camp - Gura exploits his followers. Jess Franco \$39. Children Shouldn't Play With Dead Things - Bob Clark \$19. God Kat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense w/ Penny Agutter. 1969. No picture box \$25. Little Lips (Piccole Labbra) - Disabled vet desires caretaker's adolescent daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece. No picture box \$25. Coffy - Pam Grier is not to be messed with \$19. Around the World With Penny Hill - Mac Alberg \$29. Goodnight Sweet Marilyn - Larry Buchanan \$39. The Devil's Female (Magdalena: Possessed by the Devil) - German post-Xorcist \$49. Scorchy - Connie Stevens \$49. Sleepaway Camp - Original edia version \$49. Gimmie Shelter - Curtain call for the 60's \$29. Blackenstein - BlaxploHorror \$19. The Mack - Max Julien: King of Pimps \$19.

Following is a selection of adult titles. Most of these movies are from X-rated's "Golden Age", the period from 1970 to 1984, and were shot on film. Some of these deal with subjects that are considered too controversial to attempt today. Several of them have been discontinued by the manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Thundercrack! - If John Waters and Andy Warhol collaborated on an X-rated film it would look something like this. Curt McDowell cult fave. 150 min. No picture box \$29. Around the World With Johnny Wadd - John Holmes \$29. Dr. Love - Laboratory experiments \$25. Sweet Cakes - Jeannie Dalton, Jennifer Welles \$25. Body Lust - Mystery director \$25. Matinee Idol - A Dave Friedman production \$25. Portrait of a Seduction - Seen beds stepmother \$25. The Last Sex Act - Cantankerous old coot serviced by nurses. Terri Hall. No picture box \$19. Vista Valley P.F.A. - These families get involved \$25.

Titillation - Angelique Pettijohn, Kitten Natividad \$25. Thunderbuns - Best of the vignette type. Jennifer Welles & teen boy, teen girl & older man, intense EAD. No picture box \$25. Prisoner of Paradise - Female war prisoners on Japanese island. Soka (as Lisa) \$19. The Reurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$29. The Liberation of Moneysdell Jones - Country lovin'. No picture box \$19. Teenage Fantasies - Rene Bond \$19. China DeSade - Similar to Apocalypse Now. Offbeat \$19. Four Women in Love - All knocked up \$19. One Page of Love - Flashback to incest \$19. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$19. Lust Inferno - Predates the Bakker and Swaggart scandals. Shocking finale \$35. The Making of Christina - Great exploitation type from the Defiance gang. As good as they come. Rape theme, based on actual incident \$25. Spirit of '76 - Historical costumer \$19. White Fire - Set at ski lodge \$19. Pastries - Uchi Dillard \$19. Thoroughly Amorous Amy - Swinging 70's housewife \$19. Tomatoes - First X to achieve popularity. 1968 \$19. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles \$29. Babyface - Super Alex DeRenzy. Cuddles Malone. 104 min. No picture box \$25. Cafe Flesh - Gult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Oh! Those Nurses - Lysa Thatcher \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene. No picture box \$25. The Devil in Miss Jones - Original classic \$25. Taboo - Kay Parker \$25. Naked Came the Stranger - Radley Metzger \$19. Euro Loops of the 70's - Film transfer. 120 min. No picture box \$25. Christy - One of the best of the early NYC's. Little Annie Christian. 1972. No picture box \$19. Mating Season - Summer campout \$25. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$19. The Trouble With Young Stuff - Christine Williams \$19. The Kinky Ladies of Bourbon Street - Surreal theme. French, retitled. Memorable \$25. Teenage Fantasies II - Rene Bond \$19. Memories Within Miss Aggie - Spitzer reflects on missed opportunities \$19. Secret Desire - 70's B&D sickie. No picture box \$25. The Budding of Brie - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Reel People - Similar to Little Showoffs \$19. Not Over - Delivery boy delivers \$25. Star Virgin - Peaches in her panties! \$19. Playgirls of Munich - 1973 \$25. Big-house Babes - Set in women's prison. Retitled. \$29. Sexual State - College cheerleaders. Retitled \$25. Turbo Sex (Snow Moneys) - Rhonda Jo Petty, Soka \$29. China Lust - Linda Wong \$25. The Devil's Playground - Sleazy appeal. Cuts black teen \$19. Dark Dreams - Occult theme. Tina Russell \$25. Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Come With Me, My Love - Ghost avenges murder \$19. Swinging Sorority - Early 70's softcore \$19. Swinging Ski Girls - Cast of last returns \$19. Georgia Peach - Jeannie Dalton is the coy eyed innocent \$29. Wet Lady - Emerges from the sea \$15. Daisy May - Takeoff on Lil' Abner \$25. Jailbait - For some remake of 60's exploiter Sook it to Me Baby! Tina Lynn \$29. Dixie - Abigail Clayton. No picture box \$25. For Richer, For Poorer - Georgina Spelvin \$19. Indian Lady - Mystery director \$29. Getting Off - Desiree Costeau. Kinky, long version \$19. N.Y. City Woman - C.J. Laing \$25. Little Orphan Dusty - Long version. No picture box \$25. Lunch - Kurt (Thundercrack!) McDowell \$25. Teenage Madam - High lease \$19. Sweet Punkin' - C.J. Laing \$25. Not Circuit - One of the first full length features. 1971 \$25. Chorus Call - Kay Parker \$25. Tangerine - Juliet Anderson and her teenage daughters \$25. Terri Hall \$29. Terri Hall \$29. Dear Pam - Takeoff on Dear Abby \$25. Tinsel Town - Danielle Raye \$25. Untamed - Kay Parker \$19. Virgin Dreams - Jean Jennings is the repressed teen \$25. Teenage Pajama Party - Features a Dorothy Hamill look-alike. No picture box \$25. Nostalgia Blue - Vintage stage \$19. Climax de Luxe Loops - 70's Scandinavian teen action. 100 min. No picture box \$39. Love Couch Humorous \$25. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$25. Laleah - Rare example of 70's X blaxploitation. No picture box Sylvia - Based on Sybil \$19. Student Bodies - Susie Moffett \$25.

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Baby Cakes - Rhonda Jo Petty and friend kidnapped \$25. Peaches and Cream - "An adult film with class" - X-Rated Videotape Guide. Annette Haven \$25. 800 Fantasy Lane - Desiree Costeau \$19. Expose Me Now - Lynx Canon \$19. Babe - Samantha Fox \$19. Japan - Miss September \$19. Tina Russell \$25. 1,001 Erotic Nights - Annette Haven \$25. Sexy - Plain Jane secretary creates fantasies. Euro \$25. Sodom and Gomorrah - Mitchell Bros. creates biblical epic \$29. Mary, Mary - Constance Money \$25. Oriental Babysitter - Linda Wong \$25. Ms. Magnificent (Superwoman) - Desiree Costeau battles alien invaders! \$25. Inside Marilyn Chambers - The first adult star \$29. Forced Entry - Disturbed man vet starts his prey on the streets of NYC. Extreme rape scenes. No picture box \$25. Flesh Gordon - Complete 86 min. version. Super box art \$29. The Second Coming of Eve - Non-stop sex w/ humor. Scandinavian \$25. Judgement Day - Sex killed them but they get a second chance \$25. Naked Afternoon - Abigail Clayton \$25. First Time at Cherry High - Miss Pepper and her charges \$19. Starmaker - Copper Penny \$25. Red Heat - Aspiring actress runs into the Hollywood Stranger in this psychotriller/adult combo set in Vegas. No picture box \$25. Little Darlings - Teen theme. Lysa Thatcher. No picture box \$19. Las Vegas Lady - Mystery director \$19. Hot Child in the City - Teen goes to town \$15. Sex in the Comics - Humorous live action takeoff of famous comic strips \$25. Angel Above, Devil Below - Great early 70's Xorcist inspired. Linda York \$25. Weekend Fantasy - "Sleazy, seamy, sadistic sickie" - The X-Rated Videotape Guide \$19. Climax of Blue Power - Phony cop assaults women in his custody. Good exploitation type. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Little Girls Blue, Pts. 1&2 - Both on one tape. 120 min. \$25. Danish Pastries - 19th century girls school. Rape. No picture box \$25. Private Pleasures of a Woman - Seven women recall erotic experiences \$29. Man With a Maid (The Naughty Victorians) - Classic B&D period piece. Authentic, one of the best. No picture box \$25. The Other Side of Julie - 'Four of the all time best scenes' - Only the Best \$19. Pizza Girls - They deliver. Desiree Costeau \$19. 3 A.M. - This family plays together \$19. Dreams of Misty - Flashback to teen experience \$19. Swingin' Stewardesses - Good example of Euro soft X \$19. Sugar Britches - Vignettes, something for everyone. Jean Dalton \$19. Breakdown - Black militants take over apartment. No picture box \$19. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Body Talk - Heaven St. John (Angelique Pettijohn), Kay Parker \$19. Tomboy - She plays football but she's all girl \$19. Star of the Orient - Kyoto Gee \$19. Sex World - Resort specializes in wish fulfillment \$19. Rat at the Blue Box - Vignette sex club. Kitten Natividad \$25. Summer in Heat - Campers stalked by rapists en route to Deliverance. Desiree Costeau \$25. Her Name Was Lisa - Vanessa Del Rio \$25. Seven Into Snowy - Abigail Clayton \$25. Fantasy Girls - Early DeRenzy \$25. Bubblegum - Fine Rose \$25. The Pink Ladies - Samantha Fox \$25. Scooter Trash - Nasty bikers and their chicks. No picture box \$25. Pleasure Masters - DeRenzy \$25. Skintight - Sex clinic \$25. My Pretty Go-Between - Beverly Glen \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$19. Do You Wanna Be Loved? - Anita Sand (A busty redhead), Rene Bond \$19. Marriage and Other Four Letter Words - Great 70's ambience \$25. Garage Girls - Good action plus humor \$25. Randy: The Electric Lady - Desiree Costeau. No picture box \$25. Not Rackets Tennis anyone? Desiree Costeau \$19. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation in plot. No picture box \$25. Deep Inside Hollywood (Little Girl Lost) - The casting couch lives \$29. Sex Play - Kay Parker \$25. Loves of Lolita - Angel West \$39. Vixens of Kung Fu - Rape victim learns martial arts. No picture box \$25. A Dirty Western - Quality sex western \$25. Sexteen - Vignettes include hot teen. No picture box \$25. American Pie - 50's motif. Lysa Thatcher \$25. The Erotic Adventures of Candy - Carol Connors \$19. Candy Goes to Hollywood - The sequel \$19. The Pony Girls - Set on a horse ranch \$19. Candy Strippers - Hospital-ity \$9.

Autobiography of a Flea - Innocent Belle is debauched by priests. Based on the Victorian novel \$29. Peach Fuzz - 70's teen exer w/ Lysa Thatcher. No picture box \$19. Playthings - Lysa Thatcher \$25. Teeny Buns - Nancy Hoffman \$29. Deep Sub - Desiree Costeau \$19. The Legend of Lady Blue - Impressive \$19. Young, Wild & Wonderful - Candi Barbour \$19. Devil's Entanglement - Occult theme \$19. Candi Girl - Serena \$29. A Formal Faucett - Dorothy McKay \$25. House of 1,001 Pleasures - Euro \$29. Love Theater - German \$25. Lure of the Triangle - Underwater action \$19. Midnight Hustle - Teen hookers \$29. South of the Border - Junkyard action. Mystery director \$25. Triple Play - Mystery director \$29. Small Town Girls - Take a spin on the rape wheel! Dorothy LeMay \$25. Mobile Home Girls - Euro \$29. Powerbabe - Takeoff on Superman \$25. Summer School - Lysa Thatcher \$19. Teenage Twins - Brooke & Taylor Young. No picture box \$19. Erotic Olympics - Sex competition \$29. Las Vegas Erotica - Mystery director \$29. French Heat - Same description as last \$29. French Throat - Ditto \$29. Loves of Lolita - Angel West. No picture box \$25. Porno Director - Jennifer Dalton \$29. Jailbait \$29. Marked Moon \$25. Pet of the Month \$25. Stephanie's Last Story - Gena Lee \$29. For Sings - Terri Hall \$29. Night Assets - Lori Lang \$29. Contact - 70's swingers \$25. Inside Georgina Spelvin - Queens who? \$25. Nostalgia Stage - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Love Lips - All B& \$29.

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\$\$\$ Bonus Tape: Epilogue AM! Incredibly and inexplicably no one ordered the lucky tape for the third straight issue. Anyone who ordered The Devil at Your Heels would have received not only a spellbinding documentary but a \$250 coupon too! Better luck to all in the new contest, details below.

\$\$\$ New Contest \$\$\$ With the 20th Century coming to a close and no great album on sight it's time for those 'best of' music lists. Name your selections for the Top 20 Albums of the century. First prize - \$200 coupon. Ends 12/1/98.



MOVIES THAT JOHN CARRADINE SCENES WERE CUT FROM

HEX (Intermedia, 71) D/S Leo Garen, S Steve Katz, P Clark Paylow

(GRASSLANDS, THE SHRIEKING) 20th Century barely released this very interesting, sometimes arty part fantasy counterculture movie in 73. Parts might remind you of THE BEGUILLED, ZACHARIAH or even FROGS. Oriole (Cristina Raines aka Tina Herazo) and Acacia (blonde Hilary Thompson) are loco weed smoking "half breed honey" sisters living in isolated post WWI Nebraska. Some fairly harmless guys on Indian bikes show up, move in and regret it. There's a psychedelic nightmare, a cat fight and death by owl. Keith Carradine is Whizzer the likable leader who claims to be an aviator and Gary Busey and Scott Glenn are cousins. Also with Doria Cook as a female biker (who has an unusual nude scene), Robert Walker as a mute, Mike Combs, and Dan Haggerty. Raines (who looks great in her first role) and Carradine were a couple at the time. HEX was filmed on the Cheyenne River Sioux Reservation in South Dakota. Maltin lists it as rated G but this is clearly an R.

AMERICATHON (Karl Lorimar, 79) D/S Neal Israel, S Michael Mislove, Monica Johnson, P Joe Roth

In the future (late 80s) when America is totally broke, a media expert (Peter Riegert) hires a manic, singing, pill popping TV drag star (Harvey Korman) to host a money raising telethon. Fred Willard sabotages it by supplying drugs and too many ventriloquists. The "mellow" young president (John Ritter) in the western White House lusts after a Vietnamese rock star (Zane Buzby from UP IN SMOKE). Chief Dan George, as the billionaire who threatens to foreclose on the country, makes a Cleveland joke and Jay Leno wrestles his own mother. Every gag goes on way too long in the PG rated satire, based on a play by Firesign Theatre's Procter and Bergman. Also with Nancy Morgan (from FRATERNITY ROW) as the president's "old lady," Alan Arbus as leader of the United Hebrab Rep., Howard Hesseman, (also in Israel's TUNNELVISION - PV #23), George Carlin, Peter Marshall, Lou Ferrigno, The Del Rubio Triplets, Meatloaf and Elvis Costello. The direct to cut out bin soundtrack was on Lorimar. Ritter has been in other more or less subversive movies (STAY TUNED, SWING BLADE, NOWHERE...).

80s

NIGHT WARNING (Thorn EMI, 80) D William Asher, P/S Stephen Breimer, S Alan Jay Glueckman, Boon Collins

(BUTCHER, BAKER, NIGHTMARE MAKER) Nobody could have expected this dark, disturbing unflinching, ahead of its time psycho movie from the director of the BEACH PARTY series. Poor 17 year old Billy (Jimmy McNichol) is trying to be a normal kid, but since his parents died in a horrible car crash, he lives with his domineering Aunt Cheryl (Susan Tyrrell). When people start to die

(starting on his birthday), Billy becomes a suspect and is tormented by a relentless, thick headed homophobic police detective (Bo Svenson) who enjoys "outing" the high school coach (Steve Eastin). Julia Duffy (BATTLE BEYOND THE STARS), who has a topless scene, is the girlfriend. Many characters die in NIGHT, which has an alternate reality flashback and a satisfying multi surprise ending. Tyrrell is at her demented best, especially when tenderizing liver. Also with Marcia Lewis and a young Bill Paxton. McNichol (Kristy's brother) also starred in SMOKEY BITES THE DUST (81), which was released before this.

WARRIOR QUEEN (Avid, 85) D Chuck Vincent, S Rick Marx, P Harry Alan Towers

(POMPEII) Sybil Danning is top billed as the bored but tough killer queen in this unrated exploitation oddity, but blonde Tally Chanel (aka Brittany) is the real star as the virgin Vespa. She's hung up naked at a slave auction and has a nude scene with the naked former Miss Bahamas Josephine Jacqueline Jones (star of BLACK VENUS). Marcus (Richard DEATHSTALKER Hill) and Goliath fight over her. Other naked slaves are hung upside down and there's a rape and decapitations. It was another career low point for Donald Pleasence, but he gives

his all as the emperor. The impressive scenes of gladiators and volcano destruction are all from THE LAST DAYS OF POMPEII (60) and there's a weird synth score. Also with porn star Samantha Fox as the emperors unfaithful wife (and as a snake dancer) and David Cain Haughton. The late and very prolific Vincent (aka Felix Miguel Arroyo) also made many hard X movies. This international production had Aristide Massaccesi (aka Joe D'Amato) as associate producer.

LOVELY BUT DEADLY (SVE, 81) P/D/S David Sheldon, P Doro Vlado Hreljanovic

The story (by Lawrence D. Foldes) of this fun drive in style revenge movie borrows from COFFY. After her brother dies from drugs, kickboxing Marianne "Lovely" Lovit (Lucinda Dooling), from Idaho, battles California dealers and even goes undercover as a cheerleader. The bad guys turn out to include a football hero, her new rich boyfriend (Mark Holden, who sings), lecherous local TV ad celeb "Honest Charlie" (Richard Herd), and even the school superintendent

(John Randolph). There's a major cat fight with Pamela Bryant (from LUNCH WAGON), locker room fu and somebody (Linda Shayne?) goes topless. Also with Irwin Keyes as a strong idiot thug, Susan Mechsner (CONCRETE JUNGLE) as a teacher, Marie Windsor as Lovely's aunt, and Mel Novak as a clueless cop. I think the unheralded Dooling (from SURF II), a good fighter and a not bad actress, is aka Lucinda Dickey from the outrageous NINJA 3 and the BREAKIN' movies.

MOVIEHOUSE MASSACRE (Active, 84) P/D/S Alice Raley

(BLOOD THEATRE) The owner of a small San Fernando Valley theater chain orders several young employees to reopen a big old theater. People had died there in a fire (which was captured on b/w film), but apparently there was no fire damage. The ghost of some old guy kills people though. The owner (whose voice is heard on comic announcements), his assistant (Mary Woronov), and several high school girl employees spend most of the time arguing and insult-



AMERICATHON

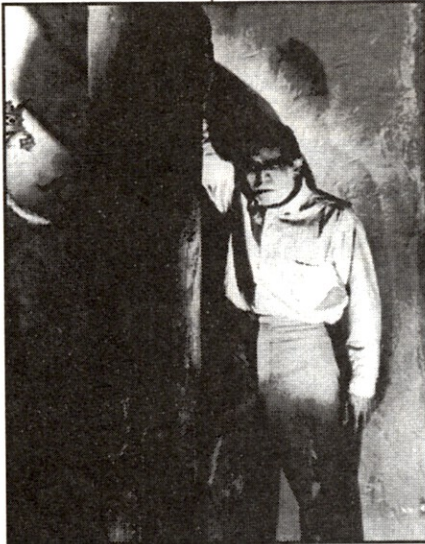
ing each other. The main cheerleader (who has a nightmare) is jealous of the troublemaking angry blonde usher Serena (who has a topless scene). Woronov has some funny lines and the camera keeps closing in on her legs. The theater never does open and nobody thought of an ending for this ill conceived and obscure comedy. Nice theater though. There's no indication of who plays who, but Jonathon Blakeley, Lynne Darcy and Cynthia are leads.

NIGHTWISH (Vidmark, 88) D/S Bruce R. Cook, P Keith Walley
A bearded doctor (Jack Starrett) and four young people meet in the ruins of a remote house to conduct seances and experiments. The doctor chains up his at first willing subjects, kills one guy and has his sadistic bald idiot assistant (Robert Tessier) cut a finger off the other (Clayton Rohner from I, MADMAN). Top billed Elizabeth Kaitan pukes and Alisa Das (the real star) spends the rest of the movie trying to escape. There's a retarded gatekeeper (Tom Dugan) and a demented looking driver (Brian Thompson, later in the MORTAL KOMBAT sequel), who in one creepy scene is armless and covered with boils and slime. Green snakelike tentacles and the ghost of a kid also appear. The it's all "only a nightmare experienced in a sensory deprivation tank" ending is pretty cool. The KNB Group handled the FX. The unrated version included brief skin scenes. Starrett (better known as a director) and Tessier (an American Indian stuntman and actor) both died after making this.

UK

THE GHOUL (WP Scream Gems, 33) D T. Hayes Hunter, S Rupert Downing, Roland Pertwee, John Hastings Turner

For many years this was thought to be a lost Karloff movie (from the same year as THE MUMMY). This is a slightly letterboxed version of a (partially worn) Janus Films print from Czechoslovakia. In rural England, the rich Prof. Morlant (Boris) returns from his Egyptian style tomb to stalk and kill whoever stole his "Eternal Light" jewel. German UFA studio make-up artist Heinrich Heitfeld was hired to give Karloff his scary rotted face. THE GHOUL has an excellent score, great sets, and is loaded with candlelit atmosphere and shadows. It's worth it just for the wonderful British character actors. Ernest Thesiger is the nervous clubfooted servant, Sir Ralph Richardson, in his first role, is an uninvited fake parson, and Sir Cedric Hardwicke is made up as a sneaky older lawyer. Other characters are the Arab Aga (Harold Huth), two young heirs (Dorothy Hyson and Anthony Bushell) and a comic relief friend (Kathleen Harrison). The 73 min. tape is available from Incredibly Strange Films. WHAT A CARVE UP! (PV # 25) was a comedy remake.



THE GHOUL

THE FINAL PROGRAM (Thorn EMI, 74) D/S/design Robert Fuest

(LAST DAYS OF MAN ON EARTH) This cool, ahead of its time sci fi movie is based on a Michael Moorcock novel. In the "dark age" future, Jerry Cornelius (Jon Finch from FRENZY and Polanski's MACBETH) is a sarcastic angry, long haired heir to a fortune. Three doctors (one is George Coulouris) working in a secret Lapland lab plan to merge Cornelius with bisexual computer programmer Miss Brunner (Jenny Runacre) and the preserved brains of famous geniuses into a "self reproducing hermaphrodite." With colorful scenes in negative, junkies, needle gun fights, nudity, a human pinball machine and a wrestling dinner party (copied from THE TOUCHABLES?). The excellent cast includes character actors Hugh Griffith as a Hindu professor, Patrick Magee, bearded Sterling Hayden, and Harry Andrews. Sarah Douglas and Julie Ege have small roles. The music by Beaver And Krause includes electronics, sitar, rock guitar and a Gerry Mulligan sax solo. Corman's New World released a cut (R) version here. Fuest (an AVENGERS director) made it (in Spain) after the DR. PHIBES movies.

Moorcock (the father of cyberpunk?) also wrote songs for Hawkwind.

THE TRYGON FACTOR (66) D Cyril Frankel, S Derry Quinn, Stanley Munro, P Brian Taylor

(FACTOR ONE) Scotland Yard superintendent Cooper-Smith (Stewart Granger) investigates murders related to the Emberday estate. The color Edgar Wallace adaptation seems influenced by THE AVENGERS show. The lady of the estate (Cathleen Nesbitt) uses an exporter (Robert Morley) and nuns (led by Brigitte Horney) as part of a gem smuggling operation. A bank robbery is pulled off by men in drag (and one in a robot suit) with a super machine gun. The mystery killer wears all black and a clear mask. Sophie Hardy (EROTIC TOUCH OF HOT SKIN) is a friendly blonde French hotel receptionist who takes a bath. With Susan Hampshire as the photographer daughter and Eddi Arent (from other Wallace movies). A slightly different German language version was also filmed with Terry-Thomas in the role played here by James Robertson-Justice. Warners released it here (rated M) in 68. Thanks to Eric Hoffman.

NEW JERSEY

FEMALE MERCENARIES ON ZOMBIE ISLAND (W.A.V.E., 98) D/S/edit Gary Whitson

This way overlong (at 90 mins.) shot on video post meteor crash tape is really a fetish movie featuring female fights in water and mud, bondage, shock treatment and torture scenes plus lingering close-ups of exposed underwear. Two

peaceful farmers (Tina Krause and Laura Giglio) infiltrate the small killer (all female) warrior army of an evil blonde doctor (Pamela Sutch). Meanwhile cannibal men (one has a monster mask on) cook a dead woman in a pot and roast another on a spit. It all takes place in the woods and in a few small rooms. The only full nudity is in the opening shower scene. Call (973) 509-1616.

INFAMOUS BONDAGE MURDERS (Factory 2000, 98)

When some (anonymous) very jaded young New Jersey suburbanites get their hands on a video camera, you probably don't want to see what they come up with. Four 70s look mostly long haired gay guys in a house calmly decide to kidnap, tie up, torture, kill and photograph young women (with the help of a female). Before they die, the three victims are seen carefully posed naked or in underwear. One guy plays an acoustic version of an early Led Zep tune while this is going on. The cute, flat chested first victim shows up

to buy pot. The Warhol inspiration shows in the company name and unedited scenes of applying makeup, but I think LAST HOUSE ON THE LEFT was a bigger influence. The same guys starred in CARESS OF THE VAMPIRE 2 (PV #26).

I WAS A TEENAGE STRANGLER (Factory 2000, 98)

Winston throws a party, so his black hooded brother can kill the guests. Various young people dance (shown in from the floor shots like in 60s nudie movies), a gay guy talks about seeing some pigs as a child and two females take a break for a lesbian scene. Before the party though, various victims are seen at home. These scenes involve rape, abortion and every bodily function that most people would rather not watch. The usual "Factory star" guys play victims for a change, but as usual, all credits are fake. Where do they find the women for these tapes and do they get paid? Both titles are from Shockorama, Box 371, Glenwood, NJ 07418.

DOWN UNDER

ABERRATION (Artisan, 97) D Tim Boxell, S Darrin Oura, Scott Lew, P Chris Brown

Amy (Pamela Gidley with short platinum blonde hair), hiding out in a remote cabin in the winter time, reluctantly has Marshall (Simon Bossell), a young field biologist, over to help her get rid of some mysterious pests. A long haired Russian after some money and two other characters have short life spans, but this is basically a two people stuck in a cabin movie. They spray, smash, shoot, stomp, and blow up mutant poisonous long tongued iguanas and their many gooey eggs during a snow storm. The FX are old fashioned and minimal but **ABERRATION** is fun for what it is and Bossell plays his goofy but charming character well. Gidley (also in **THE BLUE IGUANA** and **HIGHWAY TO HELL**) is seen naked from the back. Set in Minnesota, it was shot in Wellington, New Zealand. Rock songs are on the soundtrack.

THE RIPPER (Universal, 97) D Janet Meyers, S Robert Rodat, P Allison Lyon Segan

We know almost from the beginning that Jack The Ripper is actually Prince Eddie (Samuel West), and that people would rather suspect foreigners or local Jewish butchers. The royal psycho carves up prostitutes (and sets fire to a race horse) because he has dementia from syphilis (and can easily get away with his crimes). This version of the often told tale clearly sees the British class system at fault. Patrick Bergin stars as the well dressed Scotland Yard inspector who has to call the killer "Your Highness." He falls for the lone witness, a reluctant part time Irish hooker (Gabrielle Anwar from **BODY SNATCHERS**). Both look forward to better lives in America. Michael York is his boss Sir Charles. 1880s East End London streets and rooms were recreated in Melbourne, Australia. Bergin also starred in **FRANKENSTEIN (92)**. Rodat also wrote **SAVING PRIVATE RYAN**.

MARIE ARNOLD

COUNTRY LOVE (SW, 72) D/S Jacob Cousseau, P John M. Thompson

If you like lots of athletic (soft core) outdoor sex and nudity you'll love this one. Marie (Marie Arnold) has moved from the city with her husband, who spends all his time riding his tractor or shacking up with a blonde, an S+M redhead or a loud gum chewing singing waitress (all played by Arnold in various wigs). Marie says "I'm horny!" as she strips and walks naked though the woods where she masturbates. She watches a bunch of carefree naked hippies swim, smoke pot then fuck on the rocks, then has sex with some black guy who wanders by. But there's more - A concerned swinger couple take Marie back outside for a threesome, the female friend seduces Marie's husband, then there's an orgy. With flashbacks inside of flashbacks, excellent (really) cinematography (by "Dave A. Sprocket"), and acoustic instrumentals, lead guitar playing and country folk ballads by Chestnut Run.



Marie Arnold

THE MAGIC MIRROR (Alpha, 70)

Uschi Digard buys a cursed mirror in an antique store. When visitors to her apartment look at it they "imagine" four sex scenes (on minimal sets). The lesbian scene stars Marie Arnold (who looks like Liza Minnelli before removing her wig) as a member of the "Anti Smut Society" (ASS). Uschi and a TV repairman cover each other with whipped cream, she goes wild in a sequence where two dancing couples have an orgy and finally, she's with a robber and the cop who arrested him. The two men fight and punch each other (!) while taking turns with her. Meanwhile an RCA record spins on a turntable. The credits to the short (59 min.) soft X movie are fake. It's on a tape with **SKIN FLICK MADNESS**.

MORE RECENT

SLEEPWALKER (Three A.M., 97) P/D/S Don Adams & Harry James Picardi

Eric (Michael Galvin, who has a kind of young Warren Beatty look) returns to

his grandfather's farm. He has frequent b/w flashbacks of childhood traumas and seems to be burning people to death in his sleep. Eventually he chains himself up at night. The slow moving but hallucination filled feature took 1 1/2 years to make. It has very good color, lighting, cinematography and acting and features a shower, some nude posing and a gory face blown off scene. With Mark Vollmers as the grandpa, Susan Karsnick and Andrea Washburn. The very good score by Matthew Jason Walsh includes heavily echoed cowboy yodel songs and parts that sound like Pink Floyd and Goblin. J. R. Bookwalter has a post production credit. Write to Box 450, Fremont, WI 54940 or call (305) 673-1475.

RADIO FRANKENSTEIN MEETS BLOODY HITLER (98) D Ace Fronton

Taking a cue from Guy Madden (**TALES OF THE GRIMLI HOSPITAL**), this cartoonish one hour b/w 16mm comedy (with subtitles) has the look of worn early silent films. The FX are funny/terrible on purpose. A female head on a table sings, Dracula does the twist in a graveyard and the mad doctor uses an old wooden table top radio for his monster's head. Hitler is revived and struck by a big (cardboard) lightning bolt. The silliness stops for a naked young woman doing pushups and sit ups by a fireplace (this is a good imitation of the nude loops sold by Something Weird). When kidnapped by the voyeur Igor, she's an inflatable doll. Choice actual silent movie scenes (one with pot smoking cowboys) and newsreels (including the KKK and Nazis) are also used. The "found" music soundtrack (available on a cassette) is incredible. Most of it is rockin, screaming instrumental tracks from old budget label Frank. E Stein And His Ghouls LPs (I'm the proud owner of 3 of them). Box 522, New Haven, CT 06503.

SUMMER FUN (Program Releasing Corp., 97) P/D Ray Dennis Steckler

Steckler returns to his silly 60s comedy style (like **THE LEMON GROVE KIDS**) with this 70 min. shot on video feature. It's silent with title cards. After a tour of recent Vegas construction, a corrupt developer sends Flip and Flop, then a muscle-bound biker to take a campsite (in South Lake Tahoe) away from Herb Robbins (from Ted Mikels movies). They even try to kidnap the owner's little granddaughter (Bailey Steckler). A lot of time is spent on women exercising and "Olympik" events, including fake rock climbing. The Big Bad Freakies (a band similar to The Red Hot Chili Peppers) do a song (the only sound part) during a bikini dance contest. Many characters wear **INCREDIBLY STRANGE CREATURES** shirts. It's followed by **GOOF ON THE LOOSE**, a 65 b/w Steckler short which includes silent comedy style chases, a Frankenstein mask and an Alfred E. Newman for president poster. Available from Incredibly Strange Filmworks.

NAKED LIES (Col, 97) P/D Ralph Portillo, S Jallee Bally, Michael Edwards, P Jamie Elliot

Cara (Shannon Tweed, also the associate producer), is an L.A. DEA agent, sent to Mexico so she can go undercover as a private casino roulette dealer. Her progress is monitored by her jealous boss (Jay Baker). The location work in and around Mexico City is nice, but this is mostly boredom broken up by four sex scenes, then a shootout. The blonde kickboxing Cara finally does it with the well connected counterfeiter killer crime lord Damian (Fernando Allende), but the most revealing and impressive scenes star him and his casino running mistress (Mineko Mori). Another features him and a nameless silicone blonde. Hugo Stiglitz (from **NIGHT OF 100 CATS** and **GUYANA, CULT OF THE DAMNED**) and Steven Bauer (a long way from **SCARFACE**) have support roles. By the director of **FEVER LAKE**.

STREETS OF DARKNESS (95) D James Ingrassia, P/S/star Vincent LaRusso

Danny (who narrates) is a short former altar boy, just released from prison in Miami. His mother is raped and his female cousin is harassed by bikers. He falls

for the cute Tina (Jennifer Cole, who has shower and sex scenes), and collects money for her gangster father while seeking revenge. He shoots a sadistic "spic cocksucker" Cuban, saving a tied up silicone enhanced nude woman, kills a gay drug dealer and has sex with a blonde. Characters say "You know what I'm sayin'" (a lot) and "I'll blow you away, motherfucker!" The dreary music is occasionally broken up with some salsa and Bobby Darin singing "Beyond The Sea." It was shot on video.

INTERLOCKED (APix, 98) D Rick Jacobson, S Al Sophanopollos, P Androush Fatassian, Don Keye.

Michael (Jeff Trachta, who looks kinda like John Phillip Law), an ad exec, starts having an on line "affair" with a "secret admirer." She (Schae Harrison with short blonde hair) is actually a traumatized psycho who eventually sabotages his job, credit and marriage, kills characters who get in the way and threatens Michael's very pregnant blonde wife (Sandra Ferguson). It's basically the same dumb plot as last issue's STORMY NIGHTS but with super boring scenes of people typing. The two leads are also seen in tame "fantasy" sex scenes. They're all from THE BOLD AND THE BEAUTIFUL soap opera. Andrew Stevens was an executive producer. By the director of THE UNBORN 2 and BLOODFIST 6.

DEADLY DASTARDLY DUDES (Wynn)

Italian gangsters drive around listening to doo wop songs and telling racist jokes. They kill Sandra, the singer of a white funk band (offscreen). The band (Moo Goo Chicken) do two long numbers in a dark, badly lit bar. **DEAD MEN TELL NO TALES (Wynn)** In this tasteless "parody" about the guy who killed Versace (and himself), a radio show host in "San Francisco" talks to listeners. The killers' masked male lover describes their sex life. A lady hairdresser in "Miami" tells overlong sex jokes (using Cleveland street names). Photos of dead bodies are shown. **THE CLEANER (Wynn)** A voice rants endlessly while we see a closeup of a desk top. In "Paris," a hitman watches TV, talks on the phone, loads guns, shaves, drinks and sniffs glue. Then some blonde (a porn star?) strips in footage lifted from elsewhere. These "movies" were all made in Cleveland, which creates hard to express mixed feelings in my brain. All are P/D/S "Ray Gunn."

THE TIGER INSIDE - INTERVIEW WITH A SERIAL KILLER (97) P/D/S Neal Stevens

A shrink (Judith Faison) interviews (fictional) convicted killer Arthur Woodhill (Ed Clark) for "The National Society Of Mental Health." For a seemingly endless 152+ mins. they talk. Her face is only seen reflected in the glass. The director of the shot on video simulated doc. is aka Benjamin Carr who wrote HEAD OF THE FAMILY and other Full Moon releases. Call (718) 438-3105.

GERMANY

FIRST SPACESHIP ON VENUS (Englewood, 60) D/S Kurt Maetzig, S Jan Fethke

(DER SCHWEIGENDE STERN) In the future (1985!), an international (and totally interracial) team of 8 top doctors and professors are sent to a lunar space station, then to Venus to investigate threatening messages. A narrator describes their jobs and routines and they survive a meteor attack. On Venus, they use a land rover and encounter bouncing metallic "insects," a petrified forest, a sphere ("like an immense golf ball") and ruins. 50s American space movie cliches are mostly absent, but the physician widow Sumiko (Yoko Tani in a red suit) is a former lover of the American guy. The old prof. is British (at least in this dubbed version) and the communications officer is black. The chess playing robot is a little tank. A Theremin is heard. It's based on Polish writer Stanislaw Lem's 1951 novel. Only Tani (also in SAVAGE INNOCENTS and MARCO POLO) was known to western moviegoers. Crown Int. released the E.

German Totalvision and Technicolor feature here in 62. Unlike later Soviet bloc sci fi movies released by Roger Corman, they didn't add monsters or tamper too much with the plot. Hugo Grimaldi was the supervisor. The 78 min. video print looks great and is letterboxed.

THE SHERIFF WAS A LADY (SW, 64) D Sobeý Martin, S Gustav Kampendonk, P Arthur Brauner

(FREDDY UND DAS LIED DER PRAIRE) The legendary Black Bill (Freddy Quinn) laughs as he kills bad guys and leaves behind silver dollars with a hole shot in them. The hero's "Greenhorn" nice guy alter ego goes to Moon Valley where he doesn't recognize the new deputy sheriff, blonde Anita (Beba Longcar), as his childhood sweetheart. Meanwhile Olivia (Mamie Van Doren, looking great) is the mistress of the corrupt bad guy (Rick Battaglia from NIGHTMARE CASTLE) and Anita's prospecting father is kidnapped. The dialog and plot moves are out of cliché American poverty row B westerns and Quinn sings five Marty Robbins style old west ballads. Some of the musical sequences are pretty bizarre/hilarious and Mamie sings too (backed by an invisible orchestra). Quinn starred in 10 late 50s/early 60s W. Ger. musicals, including HOMESICK FOR ST. PAULI (PV #14) with Jayne Mansfield. Mamie also made features in Italy, Argentina and The Philippines. This color Johnny Legend video release is followed by trailers for other (mostly) Euro obscurities.

70s

THE FIFTH FLOOR (AEC, 78) P/D Hikmet Avedis, S Meyer Dolinsky

Kelly (Diane Hull from THE MAGIC GARDEN OF STANLEY SWEETHEART) has a seizure on a disco floor and is wrongly sent to a hospital psycho ward. Female inmates are terrorized by the cheery gum chewing Carl (Bo Hopkins). Kelly eventually escapes with the pregnant Patti D'Arbanville and friendly Robert Englund (who does Dracula and Brando impersonations). Sharon Farrell takes acting honors as a cynical depressed inmate and John David Carson (PRETTY MAIDS ALL IN A ROW) is Kelly's oblivious fiancé. With (offscreen) rape, shock treatments and suicide and (onscreen) inmate disco parties. The perfect for 42nd St. all star cast includes Mel Ferrer (shrink), Julie Adams (nurse), creepy Anthony James and, wasted in the background, Michael Berryman. Hull has a nude shower scene and Pattie Brooks does a number in the disco. It's all "based on a true story." The Alan Silvestri soundtrack was on Casablanca.



CRYPT OF DARK SECRETS (SW, 76) P/D/S Jack Weis

Ted (Ronald Tanet), a Nam vet living alone on a haunted island in the swamp, dies and becomes the living dead lover of Damballa, a voodoo priestess from another dimension. The main attraction is Maureen Radley (who has a Brit accent) who resembles Haji from Russ Meyer movies. Her eyes glow as she does wild, sweaty nude voodoo dances in the misty woods. She levitates, becomes a snake, and has flashbacks. In one hard to believe sexy sequence, she writhes naked on top of a coffin while a weird mummy peers out through the glass opening. Other characters are a transparent female ghost who rises from her grave, a sheriff and his deputy (who keeps repeating "I can't believe it!") and a trio of doomed lowlife thieves. The accents are very authentic ("Could I be of soivace to yeuw?") and the FX are surprisingly excellent. The director returned with MARDI GRAS MASSACRE (!). This major find is a Frank Henenloter release.

GINGER (Monterey, 70) D/S Don Schain, P Ralph T. Desiderio Wealthy (dyed) blonde Ginger (Cheri Caffaro) is hired to go to Brighton Beach, New Jersey and infiltrate a ring of drug dealing killer blackmailers made up of spoiled young rich people. She has personal revenge in mind though and proceeds to fight, humiliate, seduce and/or kill all 8 members. After a fight on the

beach, she ties up naked Vicki (Michele Norris) with a bikini. Cathy (Linda Susoeff) cries, explaining that smoking a joint led her to become "a rotten two bit whore!," so Ginger seduces her. The lone black guy (called Jimbo) demands "white ass" and rapes a female junkie. Ginger calls him a "jungle bunny." She strips for, then castrates one (tied up, naked) guy after explaining how she's using a piano wire like Japanese soldiers did in POW camps. Another guy strips Ginger then gags and handcuffs her. This sex and nudity filled movie (released by Joseph Brenner Associates) includes a funky bar band, a split screen segment and a rape flashback. Other naked females are Cindy Barnett, Lise Maurer and Herndon Ely. Caffaro (who was married to the director) returned in two sequels.

DEAFULA (SW, 75) D/S/star Peter Wechsberg, P Gary Holstrom
Some doubted that this unique b/w sign language vampire movie (from Portland, OR) actually existed. All the characters use sign language and a narrator translates. A cop even has a typing car phone. We discover through a very confusing series of hypnotism induced flashbacks why long blonde haired and bearded son of a preacher Steve (the director), sometimes magically appears as "Deafula," with black hair, a cape and a totally ridiculous big fake nose. The short, balding (comic relief?) visiting Scotland Yard inspector is pretty odd but you won't believe the hunchback with tin can hands. The clothes and hair are very early 70s, the killings ("over 29 have died") are offscreen and the ending is very Christian. The cinematography is actually very good. The otherwise silent film has some music and sound FX.

THE ALIEN DEAD (Star Classics, 78) P/D/S/act Fred Olen Ray, S Martin Alan Nichols, P Chuck Sumner

(IT CAME FROM THE SKY) In his first color feature, Ray copied the then recent SHOCK WAVES (rotting zombies emerge from underwater) and NIGHT OF THE LIVING DEAD (cannibal zombies). A reporter (Ray Roberts), a possum cooking backwoods blonde (Linda Lewis) and a game warden look into a series of swamp mutilation murders. An old lady is run through with a pitchfork and an anonymous blonde takes a standout topless swim. A briefly seen alien and an offscreen meteor "explain" the living dead. The music is original country songs and "scary" synth sounds. With a comic relief slob voyeur deputy, pot smoking in a flashback and some fairly tame gut munching. Buster Crabbe, in his last role, is fun as the sheriff. Ray (who appears as a gator hunter) went to Hollywood, where he continues to grind out countless slicker, but not better features. He says this one (made around Orlando, FL) cost \$12,000.

THE AFTERMATH (Prism, 78) P/D/S/edit/star Steve Barkett

Two astronauts (Barkett and Larry Latham) return to a depopulated post nuke L.A. and battle the sadistic killer rapist Cutter (Sid Haig) and his followers. Barkett (who narrates and has a nightmare) befriends a kid (his son Christopher) and falls for a young braless woman (Lynn Margulies). Forry Ackerman has the best (and most serious) acting role of his career as the curator of a history museum. He says "Man developed his technology, technology became a monster and destroyed him." The low budget sci fi movie has an excellent Bernard Herrmann style orchestral score, some good FX (including miniatures of the city), gore (heads blown off), nudity, mutants, lots of guns and explosions and flair pants. The familiar taped voice of Dick Miller is used for a dead dj (Eric Caidin). With Barkett's daughter Laura Ann as a gang rape victim and Jim Danforth as the third astronaut. TV Mikels was co-director. Barkett was Caidin's original Hollywood Book And Poster partner. Margulies is Johnny Legend's sister and was Andy Kaufman's girlfriend. Courtney Love plays her in Milos Forman's MAN ON THE MOON!

SWINGING BARMAIDS (Video Vortex, 75) D Gus Trikonis, S Charles Griffith, P Ed Carlin

(EAGER BEAVERS) Despite the title (s), this drive-in rarity is no sex comedy. It's about a psycho voyeur, dubbed the "camera bug killer" because he takes Polaroids of his female victims. The nervous, motorcycle riding "Tom" (Bruce Watson) stabs, drowns and even uses a syringe to kill and uses several (laughably obvious) disguises. He lands a job as a bouncer and "disher" at the Swing-A-Ling club and befriends the nice barmaid Jenny (Laura Hippe, also in LOGAN'S RUN). William Smith doesn't have too much to do as the tough L. A. police detective after him. With nudie movie regulars John Alderman as the cop partner and Dyanne Thorne as the first victim. There are brief topless scenes. Screenwriter Griffith, of course, wrote some of Roger Corman's best movies. The print quality is soft.

GAS PUMP GIRLS (Vestron, 78) D/S Joel Bender, P/S David A. Davies, S/music Isaac Blech

Like in LUNCH WAGON (PV #28), some young women take over a failing business and have to battle the competition. Five recent Sacramento high school grads (most have topless scenes) in tube tops and shorts are helped by three comic (GREASE inspired) bikers and three mechanic boyfriends. The Pyramid station across the street sends hired goons Mike Mazurki and Joe E. Ross to cause trouble. Ross goes "Ooo Ooo" when distracted by breasts. Much of the comedy is sexual double entendres and the leads pretend to be Arab oil shieks (and belly dancers). Dyed blonde Kirsten Baker (also in FRIDAY THE 13TH 2) stars and even sings an Olivia Newton-John type ballad. Huntz Hall plays her

uncle and a laughing Cousin Brucie is heard on the radio. Blonde Miss June 74 Sandy Johnson (HALLOWEEN) has a featured sex in a car scene. With Linda Lawrence, Rikki Marin and Leslie King. Most of the music is not bad light disco/soul. Bender later made RICH GIRL.

MORE USCHI DIGARD

SKIN FLICK MADNESS (Alpha, 71)

Olivia (Sandy Dempsey with a butterfly leg tattoo) complains about being taken to an X rated movie theater (represented by two chairs), but eventually strips and sits on her boyfriends lap for some wild sex. Meanwhile we see three scenes they've supposedly been watching. One stars Uschi with a blonde woman and another features a tattooed hooded Satanist. The soundtrack is rock instrumentals. There's a Byrds sound a like, an electric organ track, some psych sounds and covers of mid 60s hits like The Ikettes' "Peaches And Cream" and The Castaways' "Liar Liar"! The credits are all fake. The 54

min. soft core feature is on a tape with THE MAGIC MIRROR.

PORNOGRAPHY IN HOLLYWOOD (Alpha Blue, 72) D John Kirkland/Carlos Tobalina

A heavyset, grey bearded, ponytailed, cigar smoking guy interviews a porn shop manager (with serious sideburns), nude dancers (including some full monty guys), a reverend and porn actors. He also interviews Tobalina (he has a heavy accent), who shows hard X scenes on a Moviola from his "educational" 101 ACTS OF LOVE (71). He says he had made 5000 TV commercials. A young woman is heard talking about her acting skills while we see her giving a blow job. Yes, it's a self serving, phony documentary that even includes a hard X gay sex scene that would have cleared the theater, making room for more unsuspecting patrons. You might love the outdoor soft core sex scenes starring Uschi and blonde "Malta" (backed by electric guitar leads) but hopefully will not love the bestiality photos. We also see (fake) female anti-porn protesters and an angry guy in drag delivering a speech on how racism and hate are the real obscenities. Hollywood theater marquees announce VALLEY OF THE DOLLS, PATTON and TORA! TORA! TORA! The print is worn.



GINGER

EURO

SCORCHED HEAT (86) D/S Peter Borg, S Johan A. Dernelius, Anders Jonsson, P Kjell Larsson

Blonde Eric (Harold Treutiger, now a Swedish TV host), working for a record company in Dallas, returns to Sweden with his blonde girlfriend (Babs Brinklund). They visit his angry deranged seeming childhood friend Eric (Martin Brandqvist). We know from a flashback that they had accidentally killed a sadistic teacher as young boys and now he's back as a laughing demonic walking corpse. Most of this is a simple EVIL DEAD type movie set in a house, but the three leads eventually are also confronted by a possessed cop on the road and a motley gang in a crypt. The music is hard rock and the dialog is in English (with Swedish subtitles). Thanks to Magnus Paulsson of Lund, Sweden.

EDUCATION ANGLAISE (Threat, 82) P/D/S/edit Jean-Claude Roy

In the 1930's, a rich religion hating pervert sends his naive ward Sylvie (Obaya Roberts) to a prison like boarding school, which uses the strict "British method." Students have cat fights, take baths together, and are forced into S+M games. The lady principal has a secret affair with Miss Georgina (very obviously a man - Jean-Claude Dreyfus, in drag) who punishes the girls and who turns out to be an escaped killer. Sylvie (who narrates) falls for another girl and is thoroughly corrupted. All the French characters are shown to be anti-Semitic and the lone Jewish girl is singled out for abuse. News of the war is heard on the radio and one character says "morality has been destroyed by the surrealists." Brigitte Lahaie (who had been in hard X movies by the director) has a small (non sex) role as a maid. This is a dupe quality copy of the Venezuelan version, dubbed in English with Spanish subtitles.

50s BURLESQUE

STRIP STRIP HOORAY! (SW, 50) D Lillian Hunt

If you can tolerate the crooner and the overlong comedy segments, you'll finally be rewarded by a half dozen burlesque dancers including Blaza Glory and famous red head star Tempest Storm. One great looking blonde is backed by an (offscreen) jump blues band featuring piano and impressive electric guitar leads. Comedy includes a man and an "old hag" pretending to be bees, women spitting out honey and, of course, drinking and drunk routines. Hunt was a female burlesque stage show director.

THE ABCs OF LOVE (SW, 50) D Lillian Hunt

Shirley Jean Rickert aka "Gilda The Golden Girl Of Burlesque" is the star attraction as she smiles and twirls her long blonde hair. As a child she was in OUR GANG and MICKEY McGUIRE shorts, and was a movie choreographer and dancer before her stripper career. This has more female comics than usual and a woman sings the intros. You also get drunk comedy, can can and tap dancers, Wilma singing a Cockney song, Blaza Glory, and Taffy, "The Candy Kid From Texas" twirling her tassels. William C. Thompson was cinematographer and Robert Dertenio was editor. Both later worked for Ed Wood.

(THE FAMOUS) HOLLYWOOD BURLESQUE (SW, 52) D J. D. Kendis

Many of the comics in this review are female and the jokes deal with drinking and husbands. A guy peeping through a keyhole is edited into a bedroom set sequence. Jenne "The Modern Tigress" stars with Hilary, Honey Hayes and others who strip down to their pasties and G strings. An "Oriental" dances before a Goddess Shiva backdrop and the last (and best) one does a serious bump and grind. Comedy routines refer to our occupation forces in Europe and the music is 30s style jazz. Kendis, a former jeweler, produced movies like SLAVES IN BONDAGE and GAMBLING WITH SOULS in the 30s.

EARLY 90s

BRAM STOKER'S BURIAL OF THE RATS (New Horizons, 94) D Dan Golden, S S. P. Somtow, Tara McCann, Daniella Purcell, P Anatol Fradis

In the 1800s, young, long haired Bram Stoker (Kevin Alber, also in VIRTUAL SEDUCTION) is kidnapped and taken to a mansion by sword fighting, "rat women" (in leather boots and bikinis!). They're led by self proclaimed "Queen of the vermin" (Adrienne Barbeau) who plays a flute and wears a Marge Simpson style blue wig. Blonde Maria Ford (who is hung up and whipped) is the sensitive one who falls for Stoker and beautiful dark haired Olga Kabo (who has a nude scene) is the sadistic bad one. The militant feminists liberate a brothel, attack the government torture chamber and kill a priest (WILLARD style). The absurd, sometimes sexy, often funny (on purpose) movie stops three times for topless dancers. A naked woman climbs a spiral staircase. A rat is spat-tered against a wall and another is decapitated in a little guillotine. Linnea Quigley is seen in close up shots only. Most cast and crew members are Russian (some actors were dubbed). The Roger Corman/Mosfilm co-production by the director of NAKED OBSESSION debuted on Showtime.

DETOUR (Englewood, 90) P/D/S Wade Williams, S Martin Goldsmith, Roger Hull

This remake follows Ulmer's 45 original (which you should see), but since it's nearly 1/2 hour longer, more characters and subplots were added along with too much dialog. Parts just don't work, but it is interesting to see the look-a-like son (Tom Neal Jr.) of the original star (who died back in 72) as the snarling, bitter Al. He and his manipulating former singer girlfriend (Erin McGrane) both relate flashbacks and flashbacks inside of flashbacks and he has a nightmare. She has a relationship with a Monogram cowboy star. Red headed Lee Lavish is the young blackmailing Vera. 40s star Susanne Foster has a major role and delivers a bitter anti- Hollywood talk. The singing was dubbed by others.

Outdated Cinecolor was used (the opening is in b/w), plus the same model 41 Lincoln. Herbert Strock did a good job as editor. DETOUR was filmed in a studio in Kansas City with some vintage Hollywood footage added.

SCI FI

THE X-FILES (20th Century, 98) D Rob Bowman, P/S Chris Carter, S Frank Spotnitz, P Daniel Sackheim

I've always been able to take or leave THE X-FILES show and this movie didn't change my mind any. Mulder and Scully deal with a bombing in Dallas, bureaucrats in D.C.,

dire warnings from a mysterious doctor (Martin Landau), virus infected bees and a site where some kind of caveman was found in Northern Texas. Finally, they barely escape from a buried flying saucer in Antarctica. It's good not to see FX overkill again, but I expected something more visual from a theatrical release. The usual regular characters show up, along with Blythe Danner, Armin Mueller-Stahl, Terry O'Quinn (from MILLENNIUM) and Lucas Black (the kid from AMERICAN GOTHIC). Background songs are by Neal Gallagher, The Foo Fighters, X and others. Bowman has directed over 2 dozen X-FILES episodes. As much as I like some Fox shows, I think maybe conspiracy minded people should worry about Rupert Murdoch (and some other international multi billionaires) more than aliens or the U. S. government.

STORM TROOPER (Peach Tree, 97) D Jim Wynorski, S T. L. Lankford, P Hans C. Rittel

Stark (John Laughlin - usually in "erotic thrillers"), who turns out to be a confused cyborg cop, escapes from a military complex. He ends up in a house with the bitter Grace (former model Carol Alt) who had killed her abusive cop boyfriend. They're surrounded by a team of killer mercenaries who spend a lot of time shooting in the dark woods. Stark has a raw destroyed face for a while and there's a long torture scene. Eventually, Grace puts on stylish black clothes and an eye patch, loads up some heavy artillery and gets on a motorcycle. She



looks great, you think maybe this cheap looking, badly titled movie is about to become fun, and - it ends (!). With Zach Galligan as a bad guy, (guest star!) Corey Feldman as a reluctant mercenary, rapper Kool Moe Dee, Rick Hill and familiar Fred Olen Ray or Wynorski regulars Jay Richardson, Tim Abell, Ross Hagen, and John Terlesky.

DARK PLANET (Apix, 96) D Albert Magnoli, S S. O. Lee, J. Reifel, P John Evers, Barnett Bain

During a future space war, a young prisoner (Australian Paul Mercurio from STRICTLY BALLROOM) is freed to be navigator for a joint mission led by former enemy commanders played by Michael York and Harley Jane Kozak. Depressed angry characters talk a lot and shoot guns at each other. Most of the boring release (by the director of PURPLE RAIN!) takes place in very dark rooms (the ship) with some computer FX thrown in. Also with Maria Ford (with short blonde hair), Ed O'Ross and John Beck.

CONVICT 762 (York, 97) D Luca Bercovici, S J. Reifel, P John Evers, Barnett Bain, Maryann Ridini

An all female crew led by Captain Nile (blonde model look Shannon Sturges) is forced to land their (dark, minimal) spaceship on a (dark smokey) penal colony planet. The only survivors of a slaughter there, Vigo (Frank Zagarino with a buzz cut) and Mannix (Billy Drago with his great no makeup necessary scary face) both claim that the other is an insane unstoppable killer as Nile's crew members argue and die one by one. Flashbacks and nightmare like negative b/w sequences kill time, Drago screams and rants and the blonde leads have a sex scene. With Michole White as the (black) 2nd in command, Charlie Spradling, Tawny Fere, Shae D'Lyn and Merle Kennedy. Bercovici's career goes back to GHOULIES (85).

ARMAGEDDON: THE FINAL CHALLENGE (York, 94) D/S George Garcia, P Mark Bruno

In the post nuke future, Michael (Todd Jensen from CYBORG COP, who narrates) is a young pilot who takes in a wide eyed innocent (Joanna Rowlands). Both of them have nightmares and he's pursued by a laughing theatrical villain (Graham Clarke). Except for models of a city and spaceships plus some computer FX (a chess game and an "advert"), all of this very boring feature takes place in dark, smokey rooms. It made me almost appreciate the bloated Bruce Willis movie with the same name. I couldn't place the accents at first, but it's from Johannesburg, S. Africa.

SARNO

VAMPIRE'S ECSTASY (E.I., 73) D/S Joseph W. Sarno, P Chris D. Nebe

(THE VEIL OF BLOOD, DEVIL'S PLAYTHING) There's a lot of nudity in this rarely reviewed lesbian vampire movie filmed in Germany. Three young females take a horse and carriage to a remote candlelit castle. A Van Helsing type lady doctor and her brother have a car wreck and end up there too. Stern faced housekeeper Frau Krupt (Nadia Henkova) leads a coven of five women (who are usually naked or topless) in the crypt. They chant, dance, caress each other and use large penis shape candles. Helga (Marie Forsa), a descendent of the Baroness Vaga, is put under a spell and has several sex scenes in a horse stable. The (overlong) Eastmancolor and widescreen movie also has a flashback, a clothes ripping bat attack and an orgy. The (too dark) video print includes the original trailer.

GIRL MEETS GIRL (E.I., 73) D/S Joseph W. Sarno, P Chris D. Nebe

(BIBI) "Innocent" young blonde voyeur Bibi (Marie Forsa) arrives at the home of her lesbian aunt (Nadia Henkova) and proceeds to seduce every lesbian and straight woman around, and even some men. She joins two swinging couples and easily convinces three girls who swim naked to start groping each other by

an indoor pool and in the sauna. Several characters fall in love with her and she torments her aunt's favorite, Pauline, and whips her with a branch. A repeated song at a seemingly endless party is "One Night Stand." The Eastmancolor and widescreen movie seems like a simpler remake of Sarno's INGA (PV # 27). It's basically a series of nearly 20 sex scenes (some outdoors). Actors speak English with various Euro accents. Also with the original trailer. The short Swedish Forsa starred in several Sarno movies in a row.

NYC ADULT

CONFESSIONS OF A PSYCHO CAT (SW, 68) P/D "Eve" (Herb) Stanley, S Bill Boyd

(THE THREE LOVES OF A PSYCHO CAT) Rich Virginia (Arlene Lorrance), summons three men to her apartment (filled with animal trophies) and offers them a fortune if they can survive the next day in Manhattan. They all had been acquitted of killings (shown in flashbacks). The out of work stage actor is tricked out of hiding with the promise of a job. The unshaven junkie with an irritating laugh is shot by an arrow during a Central Park chase. Another flashback reveals Virginia is insane because her dog was killed. The guest star victim is former boxer Jake LaMotta (the subject of RAGING BULL), playing a wrestler who is killed as if he were a bull. The odd 70 min. b/w movie features a freezer full of bodies, time wasting generic street scenes, and some topless and nude scenes, obviously added as a marketing afterthought. LaMotta had been in THE DOCTOR AND THE PLAYGIRL (63) and was in several other 60s movies made in Europe.

AROUSED (SW, 66) D/S Anton Holden, P/S Ray Jenkins

A depressed NYC detective (Steve Hollister) searches for a mysterious necro psycho voyeur who stalks hookers. The killer hears conversations in his mind. Cynical, angry Alice (blonde Janine Lenon) is the roommate of a victim. The downbeat b/w Cambist release has very frank dialog, arty freeze frames and close-ups and a room full of mannequins. The nudity is minimal (except for a shower scene) and the ending is violent. With Joanna Mills (THE LOVE MERCHANT) and Fleurette Carter (THE HOOKERS). Actor Richard B. Shull, who was in Holden's CARGO OF LOVE (PV #24), co-wrote the story.



VAMPIRE'S ECSTASY

JEAN ROLLIN

NUDE VAMPIRE (VSOM, 69) D/S Jean Rollin, S H. Moati

(LA VAMPIRE NUE) Rollin's first color feature was inspired by the films of Georges Franju (JUDEX...). Suicidal followers of an "immortal goddess" (Caroline Cartier) who has rare blood gather at a castle by the sea. The wealthy cult leader's son (Olivier Martin) asks "Why are all these crazy people killing themselves in your house?" They seem to be vampires but turn out to be "nuclear mutants." Nobody should care though, just enjoy the excellent camera work, the impressive real castle, various cool costumes and masks and the many, often naked women. Dancers have long fingernails, colorful wigs and pointed nipple covers. Women walk around in see through nightgowns and twin servants have pigtailed. The discordant music features violins. Other reviews fail to mention the scene featuring a smiling naked black woman caressing herself and crawling on the floor. With Maurice Lemaitre and Ly Lestrong. With English subtitles.

THE THRILL OF THE VAMPIRES (SW, 70) D/S Jean Rollin

(LE FRISSON DES VAMPIRES, SEX AND THE VAMPIRE) A modern day honeymooning couple arrive at Eva's family castle. Two foppish male cousins there claim to be ancient Egyptians, wear 18th century clothes and talk a lot. Dark haired Isolde (Dominique) emerges from a tomb, then from a grandfather clock. Two servants (blonde Pony Castel and an Oriental woman) with candelabras seduce cousin Eva (Sandra Julien). The main selling points in this

atmospheric movie are the sexy lesbian and (fairly gross) S+M scenes. There's a female three way plus a four way pile of naked women on a slab. Chained up nudes are whipped and tortured. Some of the simple rock music is similar to Pink Floyd and the crypt and castle look great. Boxoffice Int. released this (dubbed) in America and the next year's CAGED VIRGINS (PV #19).

LES DEMONIACS (SW, 73) D/S/act Jean Rollin

(CURSE OF THE LIVING DEAD) A mad captain, the "wild and perverted" Tina (Joelle Coeur, who has several eye popping nude scenes) and two thugs are "wreckers" (coastal pirates that prey on grounded ships). The captain is haunted by the ghosts of two blonde women (Patricia Hemenier and Lieva Burr) they had killed. The blondes walk around (naked) hand in hand in a crypt and gain new powers by being fucked by a "black angel" (a guy with heavy eye make-up). They seek revenge in the ruins of a church. Also with a psychic madame, a guy who looks like Rasputin, a woman in clown makeup and rape scenes. The French/Belgian production has an interesting electronic music score. The (worn) print (dubbed in England) is letterboxed. It seems odd now that the first U.S. magazine to feature these movies was Cinefantastique.

CONRAD BROOKS

ICE SCREAM (Genovesio, 97) P/D/S Ronn Singh, D/S/edit Derek Zemrak, D R. M. Romano, P/edit/sound Soji, S Bob Hill

Mr. Smith (Conrad Brooks) is a "nasty gross old man" who takes over an ice cream place and has his five female counter workers wear skimpy revealing outfits. The "incredible marketing plan" (which includes flavors like orgasmic orange and horny hazlenut) is a hit but the clean up boy (with a paper bag on his head) starts killing employees. The ridiculous shot on video sex tease horror comedy (from Pleasanton, CA) features leering leg and ass close ups and cones dripping between breasts. The sexiest waitress (Tara Good with pigtails) poses and leers at the camera. Blonde Christa Currie and Angie Warrington are the other "Scoopettes." With a whipped cream fight, a bikini scene and the psycho killer's b/w childhood flashback. Brooks, in black clothes and cowboy hat chuckles to himself a lot and has a ranting drunk scene. Outtakes are at the end. Available from Incredibly Strange Filmworks.

IRONBOUND VAMPIRE (E.I., 98) P/D/S Karl Petry

A retired Newark detective (Dennis Drenth) interviews people about the existence of a rich ageless vampire (Richard Matyskiel with mane style long hair). This confusing movie plays almost like an SCTV movie spoof and has multi b/w flashbacks inside of flashbacks and narration. A female vampire (Deana Enoches) has a topless scene and an odd little assistant (John Link) collects blood from junkies. The camera work is interesting, but most of the actors and all of the FX are pretty bad. Some will want this for Ed Wood stars Conrad Brooks (as a butler) and Dolores Fuller (as a party guest). Locations include Newark (Ironbound is a neighborhood there), the Jersey shore and a carnival and some shots of Philadelphia and Times Sq. were edited in. With Suzanne Lenore and Jennifer Byrne.

THE ASTOUNDING B MOVIE LIFE OF CONRAD BROOKS (97) D/S Fred Hopkins

Brooks (in his all black cowboy get up) goes to a video store where he tells the confused looking owner all about his Ed Wood credits. Then he walks around the Seattle waterfront (while rock instrumentals are heard), talks to the camera and even talks to a dummy of Vincent Price. The man will not shut up. A band plays and Hopkins (who also sings the funny theme song) introduces Brooks for a Q+A session at a PLAN 9 screening. The b/w video image is often slowed down, shown in negative... The same tape also includes Hopkins' incomprehensible THE HORRIBLE PT 2. Brooks (as "an eccentric million-

aire"), talks at an (actual) XXX Root Beer stand and some killers run around in the woods. We see a close-up of a slug, there's a guy (John Noe) in a monster mask and more of the same good instrumental rock tracks (some are Ventures covers). Parts are recycled from THE B MOVIE LIFE and it's partially in color. Hopkins also acts and narrates. See ad.

CANADA

BLEEDERS (APix, 96) D Peter Svatek, S Charles Adair, Dan O'Bannon, Ronald Shusett, P Pieter Kroonenburg, Julie Allan

(HEMOGLOBIN) A sickly weak young man (Roy Dupuis, who has b/w flashbacks) and his concerned wife (blonde Kristin Lehman, who has a nude sex scene) go to a picturesque New England fishing village to find his relatives. Due to inbreeding (going back to 17th Century Holland), his relations are scary mutant hermaphrodite cannibals (!), some without legs. They live in tunnels under the cemetery and start attacking the living when the supply of corpses dries up. Rutger Hauer plays a doctor turned monster fighter and Jackie Borroughs is a con woman who runs the local hotel/mortuary. The tape comes in a "blood bag" box and we received a promo syringe (!) pen (both use red colored water). These gimmicks are unnecessary and misleading, as BLEEDERS, made in Quebec by the director of SCI-FIGHTERS (PV #25), is a surprising good horror movie. Some of the music sounds like Robert Fripp guitar. Dupuis is on the LA FEMME NIKITA series.

THE INVADER (LIVE, 97) D/S Mark Rosman, P Lisa Richardson

MARS NEEDS WOMEN again, so Renn (Ben Cross) crashes in his spaceship (wearing white) on a mission to save his planet. He impregnates Annie (Sean Young), a Washington state elementary school teacher he meets in a bar, with a kiss. An evil killer alien (Nick Mancuso), wearing black, poses as a bounty hunter. Renn and a confused Annie go on the run from him and her police captain boyfriend (Daniel Baldwin). She complains "I'm just like a vessel to you!" but eventually accepts her unplanned motherhood. Much time is spent with chases on foot and in cars (it was filmed primarily in the picturesque woods of British Columbia). Rosman's career goes back to HOUSE ON SORORITY ROW (83).



IRONBOUND VAMPIRE

ATOMIC DOG (Par, 97) D Brian Trenchard-Smith, S Miguel Tejada-Flores, P Mark H. Ovitz

A white German shepherd that had been left behind at the leaking Devil's Canyon nuke plant when it was shut down has puppies with a pet collie. One grows up to be a killer like its dad. A kid (Micha Gardner) teams up with a professor neighbor (Isabella Hoffman, who livens things up a bit as a tough independent animal expert) to try to stop the dangerous dogs. We see solarized dog POV shots and it all ends with a showdown in the plant. With Cindy Pickett and Daniel Hugh Kelly as the parents. I like George Clinton's song of the same name a lot better. It was made (in Calgary) by the director of NIGHT OF THE DEMONS 2 and LEPRECHAUN 3.

SEQUELS

FEMALIEN 2 (Amazing Fantasy, 98) D/S "Sybil Richards," P Pat "Sullivan"/Siciliano

Most of this unrated "sci fi" movie is made up of (pretty hot) scenes of sex and/or naked women. A blonde photographer (Summer Leeds), her UFO nut boyfriend (Joshua Edwards) and a pair of voyeur aliens disguised as humans are the main characters. Two blondes wrestle and alien Xeda (Bethany Lorraine) and another woman strip for each other. Red haired knockout Deborah Summers stars in the most explicit scene. Kara (Venessa Taylor from the original - PV #24) does a flashback striptease and is in a massage/sex scene. Locations include Venice, CA streets, a beatnik poetry cafe and a "virtual

encounter" club. "Comic" outtakes are at the end. Gary Graver was the cinematographer. An R version is also available.

TEXAS CHAINSAW MASSACRE: THE NEXT GENERATION (Col., 94) P/D/S Kim Henkel

(RETURN OF THE...) This 20 years later more or less remake is sicker (in some ways) and louder (everybody screams and yells a lot), but can't touch Hooper's classic. Leatherface (Robert Jacks) is a coward who looks like a confused drag queen. The family this time includes Matthew McConaughey as a crazed tow truck driving sadist with a metal leg, a smiling, swearing porn star look female (Tonie Perensky, who has a topless scene), W (Joe Stevens) who uses a cattle prod and quotes famous people and the grandfather. The frantic, defiant surviving "plain" prom night grad (Renee Zellweger) is hit and punched around a lot. Her rooftop escape scene is memorable but when she wines "He was chasing me with a chainsaw!" it's laughable. The end throws in some rich guy (James Gale) being in charge. The various artists soundtrack includes some heavy metal, some blues and Roky Erikson doing "Two Headed Dog" (with his voice mixed way down). We caught it (rated R) on HBO. It'll probably be seen by more people than the original because of its stars. McConaughey and Zellweger had both started in *DAZED AND CONFUSED* (93), also filmed around Austin. Henkel, who co-wrote the original *TEXAS*, also scripted *LAST NIGHT AT THE ALAMO* (84).

ANTHOLOGIES, DOCS...

CUTTING MOMENTS (E.I., 98) D Casey Kehoe, Timothy Healy + Gino Panaro, 6 people, Craig Walker, Douglas Buck

No locations or years are listed but several of these 5 shorts are vintage 80s. A guy and his (cannibal puppet) dog smoke crack and kill dealers. In a *TALES FROM THE CRYPT* type story, a WWII vet is haunted by the nagging ghost of the British wife he killed. A deranged middle aged guy who hears voices in his private hell loft goes to Manhattan's meat packing district (where PV is printed!) and steals hunks of raw meat. Six directors made this depressing one. A bored suburban punk high school student joins the "Youth Liberation Front." The funny (*REPO MAN* inspired?) anti TV short (the longest one) is letterboxed and was made somewhere in Canada by Walker. These are all light entertainment compared to Buck's devastating, hard to watch, bloody, gory final (title) short. A suburban mom, depressed by her near catatonic husband, mutilates herself. Then he kills her during sex.

THINGS 3: OLD THINGS (Fat Free, 98) P/D/S Ron Ford

Three modern day tales dealing with cursed objects are (sort of) based on stories by famous writers. The bitchy wife of a would be sci fi writer (Greg Cannone) buys a crystal for their antique shop. It zaps people and a cannibal alien escapes. This on/off segment (which includes an F.M. paperback) is from H. G. Wells. The others are based on Mary Shelley and Kipling. A masked woman wearing leather fetish gear in an old S+M postcard takes over the body of a guy (Michael LaBarbera) and kills. This includes gore FX, topless dancers and S+M torture and sex. Veronica Carothers plays several roles (one with a lion head) and another naked woman had a pretty bad silicone job. A big racist gangster (Randall Malone) takes a ring from a black guy and morphs into a decapitating, limb ripping gorilla/werewolf head killer. Malone, in all of Ford's movies, sorta reminds me of a smaller Divine. It's a serious but goofy "sequel" to anthologies by other directors. Call (805) 647-3225 for info.

EVIL STREETS (Manta Ray, 98) P/D/S Terry Wickham, Joseph Parda, P/act Joseph Zazzo

Three segments make up this shot on video anthology. A young woman (Nicole Bryl), who has been raped, conjures up a dead female friend for revenge.

Stripper Misty (Sarena Lee) is the victim of E-mail threats from a voyeur. She does her stuff at (the real) Goldfingers club. Both leads are grotesque cartoons in bikini briefs. She's a platinum blonde with huge fake breasts and he's extremely pumped up. These are by Wickham, who also made the b/w Voodoo Storm "Fetish" video at the end of the tape. It's heavy metal with an Axl Rose type voice. In sharp contrast, the middle tale (by Parda) is b/w and full of arty shots and shadows. An unshaven guy (Zazzo, who narrates) loses it as he imagines having sex with his dream woman (Tina Krause). She writhes under sheer veils and walks around naked or with just a fur coat on. The music is synth and drum machines.

SHINE ON SWEET STARTLET (Big Broad, 98) is Mike McCarthy's super 8 recreation of old b/w nudie loops ("the kind men like" and Something Weird sells). For an hour, 19 females (including Katherine Valentine, Michele Carr, D'Lana Tunnell and Kerine Elkins) pose or dance in nylons, underwear or G strings. Parts are grainy or overexposed on purpose for that vintage look, but tattoos, a whip and too much camera movement in some parts tell you it's the 90s. The last few shorts (most are brief) feature nudity, spanking, and a fight. The females all look fine and the instrumental music by The Regals, The Royal Pendeltons and 16 other (mostly "sons of The Cramps" 60s garage style) bands sounds great. Certain tunes reminded me of The Stooges, The Pagans and Big Brother And The Holding Company. The tracks, all originals except for "I'm A King Bee" and a Mysterians song, are also available on an LP or CD. The end of the tape is filled up with color footage of some guy playing a guitar (badly) while a drummer plays on a TV screen. \$25 (ppd.) to BBGM, Dept. SOSS, 1910 Madison Ave., Memphis, TN 38104.



THE STORY OF X (Playboy, 98) P/D/edit Chuck Workman

Buck Henry hosts this doc. about sex in movies, which starts with then illegal silent stag films and ends with a mostly non-critical, glossed over look at today's sex "industry." An amazing amount of very well edited clips are mixed with interviews. Exploitation, roadshow, nudist colony, nudies, roughies, Euro sex, underground, mondo and early porno features are all dealt with in the entertaining but slightly confused middle section. One of the more focused and informative parts is on censorship "wars." Opinions and historical facts are offered by David Friedman, Russ Meyer, Candy Barr, Hefner, Jack Valenti, Al Goldstein, Bernardo Bertolucci (!), Michael Medved, Mike and Lisa of Something Weird, some current porn people and even a "film critic" (me - that makes at least three Mikes). The final question is "What's next?" Parts were filmed at a Chiller convention. You get lots of nudity, but hard X scenes are censored in various ways, so you could probably find this in Blockbuster or on cable TV. The problem is, the vast controversial topic deserves many hours to deal with properly, not just 82 mins.

STRANGE FRUIT- DETROIT CULTURE Pt. 1 is by Corey Loren of the band Destroy All Monsters. I can't quite figure out this one hour part color tape about 60s/70s Detroit. Creem writer Ben Edmonds and dj Dave Dixon talk about Up and Frut (which they claim were the worst area bands) and The MC5 (the best). Except for a few very brief vintage TV clips (including The Ghoul), events (protests, Grande Ballroom shows ...) and personalities (Soupy Sales, Sir Graves Ghastly, Jimi Hendrix, various kid show hosts...) are talked about or impersonated/recreated with all the skill of a junior high play. We also see posters, collages and various altered images and hear people reading 60s texts and Iggy quotes. The tape was part of a museum installation in Rotterdam, Holland. Maybe on pt. 2, they'll recreate the midget wrestling matches. Send \$12 to Loren at Book Beat Gallery, 26010 Greenfield, Oak Park, MI 48237.

PV

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Castle of Unholy Desires ('67/Spain) Adrian Hoven dir Count Dracula ('78/BBC TV) Louis Jordan, 2 hrs Creature with the Blue Hand ('71/German) K. Kinski Cry of a Prostitute ('72/Italian) Barbara Bouchet Cutthroats Nine ('73/Italian) Violent Eurowestern! Dark Places ('72/UK) Joan Collins, Christopher Lee Dark Waters ('94/UK-Italian) Louise Salter Death Faces ('88/UK) Disgusting real atrocities! The Devil ('75/Chin. Eng. Dub) Gory Exorcist Fu! The Devil Doll ('64/UK) Yvonne Romain The Devil Ship Pirates ('64/UK) Christopher Lee The Devil's Wedding Night ('73/Italian) Sarah Bay Demon Witch Child ('74/Spain) A. de Ossorio dir Desert Tigers ('79/UK) Lea Lander & opening Nazis Dr. Jekyll et les Femmes ('81/In French Lib. Sub. Kier Dracula Blows His Cool ('79/German) Sex fave Emmanuelle's Revenge ('76/UK) Joe D'Amato dir Emperor Caligula: The Untold Story ('81/Italian) Escape From Blood Plantation ('75/UK) Udo Kier Eyes Without a Face ('59/In French Eng. Subst. Lib.) Frankenstein's Great-Aunt Tiller ('83/UK) Pleasance Franklin Devil ('76/UK) 3rd Reich Pleasure Train The Groove Room ('73/UK) Diana Dors, Sex comedy Horror of the Zombies ('74/Spain) 3rd Blind Dead Hot & Saucy Pizza Girls ('78/UK) Desiree Cousteau The Human Beast ('78/Italian) Helmut Berger Hundra ('85/UK) Laurence Landon, Marissa Calk I Want You ('78/X) Uschi Digart, John Holmes The Icebox Murders ('83/UK) Jack Taylor Inn of the Damned ('74/Australian) Alex Cord Island of the Burning Doomed ('67/UK) P. Cushing Lady Stay Dead ('83/Aust) Gory psycho on the loose Land of the Minotaur ('77/UK) Peter Cushing The Last Hunter ('80/Italian) Tisa Farrow, Uncut | <ul style="list-style-type: none"> The Legend of Blood Castle ('72/Spain-Italian) Legend of the Wolfwoman ('66/Italian) Nude wof! Let's Get Laid ('77/UK) Linda Hayden in sex romp The Love Camp ('80/German) Laura Gemser naked Loves of Luna ('73/UK) 'X' Jess Franco dir Make Them Die Slowly ('80/UK) Umberto Lenzi dir Mandinga ('76/Italian) Plantations, slaves and sex Ms. Stiletto ('69/UK) Brigitte Sky, Fred Williams The Mummy's Revenge ('73) Paul Naschy, Gory! Naked Super Witches of the Rio Amore ('77) Franco Night of the Scagulls ('75/Spain) 4th Blind Dead Night Train Murders ('74/UK) Aldo Lado dir Nothing But the Night ('72/UK) C. Lee, P. Cushing Nuns of S'ant Archangelo ('73/Italian) Letterboxed Orgas Inconceivable de Emmanuelle ('82/In Spain) The Other Hell ('80/Italian) Psychedelic naked nuns The Oval Portrait ('72/Mex) Based on Edgar A. 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Greta Gynt

Interview by Niels Solberg

Greta Gynt, actress and former dancer, was born Margrethe Woxholt in Slemdal, near Oslo, Norway, on Nov. 5th, 1916. Twice imported to Hollywood and both times miserably homesick, she suffered the same fate as Norwegian actresses including Sonja Henie, Anna - Lisa, Julie Ege, and Greta Nissen. All had their brush with fame, but none of them became as durable as Greta Gynt. Thirty years in the entertainment world gave her many challenges. "My mother Kirsten Woxholt was, in Norway, a famous costume designer in the theatre. She gave me a lot of positive energy early on. She was a stage mother. The musical Gypsy could actually be modeled after her. Always taking care of me, she would keep me away from the ski slopes in fear of accidents that could ruin my dancing training. If she saw me gain weight, she'd roll me on the floor in order to keep it off. I never stopped working from the age of 12 onwards. I did enjoy my career though. I knew nothing else. My brother Gil Woxholt also sought a career in films and became an underwater photographer. The last picture he did was ROBIN HOOD with Kevin Costner." Some earlier (Egil) Woxholt credits were MYSTERIOUS ISLAND (61), ON HER MAJESTY'S SECRET SERVICE (69), and CAPTAIN NEMO AND THE UNDERWATER CITY (70).

She made her first stage appearance at the Chat-Noir Theatre in Oslo in 31 and in 33 came to England to study ballet dancing at the Atkinson Suffield School in Manchester. Having completed her training she returned to Norway and made her stage debut as an adult actress in Sissener's Bar in Oslo. In 34 she appeared in a film in Stockholm, but it was in London where she got her first real break. "I received dance training in Oslo and England so that was my first talent. I was given a great chance early on upon my arrival in London. I took over from Nini Theilade in a production of Midsummer Night's Dream at Regent Park. Nini went off to Hollywood to appear with Mickey Rooney in the Max Reinhardt production. I had the same kind of movements as Nini so I got the job. That was 1936. My mother re-married when I was a child, so I kept her name Woxholt. The producer of Midsummer's Nights Dream, Sydney Carroll, said my name sounded like

a British car or a bridge. A new name was necessary. During a lunch at Chiltern Court Hotel in Baker Street, my mother and I thought of a new name. As we sat there the orchestra started playing Grieg's Peer Gynt Suite, and believe it or not, that's how I got my name Gynt."

Her film career then began in England, where she quickly became much in demand and was considered a glamorous actress. "It didn't exactly help me. I originally came from Norway at the age of 19. My first agent was Christopher Mann, whom I married. With my naturally jet black hair, he was concerned that I would end up playing spies for the rest of my life. Looking like a Mata Hari type with black hair and high Norwegian cheekbones, I certainly was a candidate. So I dyed my hair blonde and that's how my glamour look got started. I did an awful lot of B pictures to start off with, before I got my seven year contract with Rank."

THE ROAD BACK (37) was an unsuccessful Universal sequel to ALL QUIET ON THE WESTERN FRONT directed by James Whale, starring Richard



DARK EYES OF LONDON

Cromwell, John King, Barbara Read, Slim Summerville, Andy Devine, and Lionel Atwill. "I remember doing a Sexton Blake film with George Curzon. It was directed by George King who I never stopped working for in those days. I later did lots of television with him and TWO FOR DANGER in 1940. I had a friend over from Norway while working with George. My friend was the sister of the famous opera singer Kirsten Flagstad. In those days Equity didn't matter that much and one

day she visited me in the studio. They needed someone to play a French maid in the film. I introduced her to George and when she explained she couldn't speak French, he said, "Speak Norwegian, it doesn't matter." Curzon had starred in two previous Sexton Blake movies. This one, SEXTON BLAKE AND THE HOODED TERROR (38), was special because the villain was played by horror legend Tod Slaughter, who kidnaps an undercover agent (Gynt). A torture chamber full of snakes and a futuristic television set were part of the plot.

The famous DARK EYES OF LONDON (39) was based on a 1924 Edgar Wallace novel. Gynt plays Diana Stuart who takes a job at a home for the blind run by Dr. Dearborn (Bela Lugosi). He, of course, is also the mad Dr. Orloff who had her father killed. Orloff eventually puts her in a straitjacket. Wilfred Walter (a Shakespearean actor) was his blind servant Jake. An early Hammer production, it was the first British feature to receive the "H" certificate (over

16 only). It was given a big release in America (by Monogram) as *THE HUMAN MONSTER*. Considered stronger than other horror movies at the time, it's one of the best of the 30s. The story was later remade in Germany as *DEAD EYES OF LONDON* (61) and *THE APE CREATURE* (68).

THE ARSENAL STADIUM MYSTERY (39) was a Scotland yard mystery with Gynt and Leslie Banks (from *THE MOST DANGEROUS GAME*). "I can't remember too much about it but I was only too happy to be in it. The actor Esmond Knight was in it and the entire Arsenal football team. The cameraman was working on it and he later did my favorite film, *TAKE MY LIFE* (46). It wasn't an expensive film. The cameraman was an important part of a film. You knew if you were to be photographed by this one or that one you would look more beautiful than you'd ever looked in your life. With some cameramen, all the shadows went in the wrong places. I didn't become technically knowledgeable like Dietrich, but I wish I had."

"I sang and danced in *THE COMMON TOUCH* (41). It was done by some film company run by Lou Jackson, British National probably. I also sang in *CROOKS TOUR* (40), but it wasn't my voice. The only film they used my own voice in was *EASY MONEY* (48) and EMI released it on record. The song I sang, "Shady Lady Spiv," was written by Vivian Ellis. It's a pity Britain didn't make more musicals because I could have done them. I did the famous disaster *LONDON TOWN* (46). All sorts of top musical people came over from America for it. Sonnie Hale, Tessie O'Shea, Kay Kendall and (then 15 year old) Petula Clark were in it. The American director Wesley Ruggles was known for westerns and was not the right director for a musical. The costumes were bad and the designers were bad. The famous comedian Sid Field starred but his work didn't come across without the laughter. To me many of the performers would have been funny on stage, in a music hall, but they didn't hold up on the screen. Dear Kay Kendall was so beautiful and they tried to make her into a Hollywood star type, but she couldn't dance. If only I could have had that part. But what a personality she had. I loved her." Gynt was second billed as the producer of a stage show in the big budget color musical. Variety gave it a good review. The director, brother of actor Charles Ruggles, was an original Keystone Kop.

TAKE MY LIFE (46) was a thriller directed by Ronald Neame. She played the opera star wife of Hugh

Williams. "My role in *TAKE MY LIFE* (46) is one of my favorites. I think drama is much easier than comedy. Comedy is very difficult to play because of the timing. I recall the climax in the moving train. It was all done in the studio though, no location work whatsoever. The writer, Winston Graham, was a very good writer. I also enjoyed *DEAR MURDERER* (47), *MR. EMMANUEL* (44) and *DARK EYES OF LONDON*.

"Mr. Rank kept an eye out on everyone who was under contract. I remember going to him one day after I'd been under contract for about two years. I was unhappy because I hadn't worked for so long and I wanted to work. He said 'Miss Gynt, do you think we'd have you under contract if we didn't want you to go into the right part for you?' He was a very nice man, very religious. We were never allowed to drink. Of course, we had to use a straw and pretend it was lemonade. We were never out of work (during the 40s).

There was really an industry then. But the British industry was not good at building up stars. They would put you into too many parts, whereas in the great Hollywood days Bette Davis was still Bette Davis, whatever she did. I went over to Hollywood in about 1947 when the 'New Look' came in. I was making it good then but I thought I'd go to Hollywood and I was put under personal contract to Robert Siodmak, for whom I did a screen test. It was a six year contract with Universal International. In the meantime I had met the father of my son and I thought, my family is in Norway, my boyfriend is in England, I can't stay here. So I went back to England with a six year contract, and I wonder what would have happened to me if I

had not married the father of my son. My life would have been completely different. While back in England I just had to wait until Universal let me go."

She was top billed in *THE CALENDAR* (48), another Edgar Wallace adaptation, with Diana Dors in a small role. It had also been filmed in 31. *MR. PERRIN AND MR. TRAILL* was also in 48. "I was completely miscast as the school matron, but it was a good film. The makeup people told me to wear my hair flowing down and it was so wrong for the part. I saw it on the first night and nearly vomited. I should have looked the way I do now with my hair up, only younger of course." *SHADOW OF THE EAGLE* (50) was filmed in Italy. "Yes, Venice. Valentina Cortese and Richard Greene were in it." Greene plays the Russian Count Orloff. Gynt and Walter Rilla play a pair of conspirators. "I remember David Lewin ringing up and asking what it felt like playing second fiddle to Valentina Cortese. I did not



EASY MONEY

know what he meant. We all went over to Rome and Margot Graham was going to play in it. Suddenly, Binnie Barnes' husband (producer) Mike Frankovich said no to her for some reason and she was replaced by Binnie Barnes. It may have been that Margot Graham had put on too much weight. She was a very lush lady in those days and had lots of money behind her. The way it was done was so cruel. It was a costume drama and they made two versions of it, one in English and one in Italian. We were all living in great luxury in Venice and I remember going on the set when suddenly one actor would go out and another actor would come in and start giving me lines in Italian. I could not work out what was going on and the American director (Sidney Salkow) said not to worry, just to say the English lines. I thought it was so odd that I had come to do one film and here I was doing two. So I phoned my agent, who agreed with me. Then there was a very nasty experience in court and the company which made the film then went into liquidation."

LUCKY NICK CAIN (51) was directed on the Riviera in Italy by Joseph Newman. It stars George Raft as a gambler, Colleen Gray, and Walter Rilla. "George Raft was enchanting, so nice to me. I was married by this time and nothing happened, but The Hollywood Reporter carried an item which said 'George had found a raft in Greta Gynt.' SOLDIERS THREE (51), based on Kipling, was directed by Tay Garnett. It stars Stewart Granger, Walter Pidgeon, and David Niven, with Cyril Cusack, and Dan O'Herlihy. "I thought, at last it's happened. I went to New York and was put into a luxury apartment at The Plaza. I was taken all over the place with MGM paying for everything, but I had no idea when I was going to Hollywood. They said they were not ready for me yet. Then suddenly I was told to leave for Los Angeles and was put into an apartment at Chateau Marmont where everybody stayed. MGM phoned me to ask if I were comfortable and to say they wanted me on the set in a couple of days. The MGM representative said he hoped I was up on my lines and I replied, 'Do you think I've come four thousand miles to fluff?' It was a very small part, one of those voluptuous blondes which I'm not. I went into the makeup room and there were the people doing the costumes and they said they had to 'do a shape on me.' They told me to sit in the barber's chair and strip to my waist, then they put plaster of Paris all over me because they said, 'Ya got no boobs, honey, we gotta build you up.' I've never been so unhappy

in my life. Why cast me, for God's sake? Diana Dors would have been marvelous. But apart from the film, I had a wonderful time in Hollywood. I could have stayed if I'd wanted, but I went back to England."

WHISPERING SMITH HITS LONDON (52) was a Hammer film starring Richard Carlson as the American detective, Gynt and Herbert Lom. RKO released it in America as WHISPERING SMITH VS. SCOTLAND YARD. British Lion's THE RINGER (52) was Gynt's 3rd Edgar Wallace adaptation. "I was pregnant with my son at the time. It was the first film directed by Guy Hamilton. Mai Zetterling and Denholm Elliot were in it too. That was the first film which I thoroughly rehearsed like a play. We rehearsed for about three weeks in every set, so that when it came time to do the shooting we knew exactly what to do in each scene." The story had already been filmed in England three times (28, 31 and 38) and once in Germany (32). This version stars Herbert Lom and also features Donald Wolfit and William Hartnell.



SOLDIERS THREE

Another German version was made in 64.

20th Century released DEVIL'S HARBOR (54), about a drug stealing gang on The Thames, starring Richard Arlen and Gynt. FORBIDDEN CARGO (54), about drug smuggling, stars Nigel Patrick with Jack Warner and Theodore Bikel. "(Director) Harold French put me into that part and he was the only director who sacked Joan Collins. She had started work on the film but he said she was wrong for the part, so he got rid of her, replacing her with Elizabeth Sellars. MR. EMMANUEL (44) was also a Harold French film. I knew the writer Louis Golding. He wanted to do more films with me as the Elsie Silver character, but it never happened." FORTUNE



THE RINGER

IS A WOMAN was in 56. "Most of the American actors they brought over to England were past their prime and some of them were very quickie B movies. I did FORTUNE IS A WOMAN (57) when I was going through a divorce. Arlene Dahl was dull. Most of these people were beyond it by the time they came over here, they'd had their stardom by then. I had a good part in it though and I remember notices saying that the cameo parts played by Bernard Miles and myself had made the film." Columbia released the film about art insurance scams which starred Jack Hawkins and featured Dennis Price.

BLUEBEARD'S TEN HONEYMOONS (59) starred George Sanders with Corinne Calvet, Jean Kent,

- | | | | |
|----|--|----|---|
| 34 | SANGEN TILL HENNE (Sweden) | 50 | SHADOW OF THE EAGLE (Italy) |
| 35 | IT HAPPENED IN PARIS | 51 | LUCKY NICK CAIN (Italy) |
| | BOYS WILL BE BOYS | | SOLDIERS THREE |
| 37 | THE ROAD BACK (US) | 52 | THE RINGER |
| | THE LAST CURTAIN | | I'M A STRANGER |
| | SECOND BEST BED | | WHISPERING SMITH VS. SCOTLAND |
| 38 | (SEXTON BLAKE AND) THE HOODED | | YARD/WHISPERING SMITH HITS LONDON |
| | TERROR (Sinister) | 53 | THREE STEPS IN THE DARK |
| | THE LAST BARRICADE | 54 | FORBIDDEN CARGO |
| 39 | THE HUMAN MONSTER (Sinister)/DARK | | DESTINATION MILAN |
| | EYES OF LONDON | | THE LAST MOMENT |
| | THE ARSENAL STADIUM MYSTERY | | DEVIL'S POINT/DEVIL'S HARBOR |
| | (Nostalgia) | 55 | DEAD ON TIME |
| | TOO DANGEROUS TO LIVE | | SEE HOW THEY RUN |
| | THE MIDDLE WATCH | | BORN FOR TROUBLE |
| | SHE COULDN'T SAY NO | | THE BLUE PETER/NAVY HEROES |
| 40 | TWO FOR DANGER | 56 | KEEP IT CLEAN |
| | BULLDOG SEES IT THROUGH | | MY WIFE'S FAMILY |
| | ROOM FOR TWO | 57 | FORTUNE IS A WOMAN/SHE PLAYED |
| | CROOKS TOUR | | WITH FIRE |
| 41 | THE COMMON TOUCH (Nostalgia) | | THE STRANGE CASE OF DR. MANNING |
| 42 | TOMORROW WE LIVE (Nostalgia)/AT | | (Video Yesterday)/MORNING CALL |
| | DAWN WE DIE | 59 | BLUEBEARDS TEN HONEYMOONS |
| | IT'S THAT MAN AGAIN | | THE CROWNING TOUCH |
| 44 | MR. EMMANUEL | | THE WITNESS |
| 46 | LONDON TOWN/MY HEART GOES CRAZY | | on THE INVISIBLE MAN |
| 47 | TAKE MY LIFE | 64 | THE RUNAWAY |
| | DEAR MURDERER (Sinister) | | More TV: THE ADVENTURES OF ROBIN HOOD, |
| | EASY MONEY | | DOUGLAS FAIRBANKS PRESENTS RHEINGOLD |
| 48 | THE CALENDAR | | THEATRE, IT IS MIDNIGHT DR. SCHWEITZER. |
| | MR. PERRIN AND MR TRAILL | | |

Patricia Roc, Gynt and other actresses as the killer's wives. W. Lee Wilder directed. Gynt did not like the star. "No, I couldn't bear him. He was too big for his boots. He wanted everyone to audition for their parts. He asked for me to read for him and I told him I'd been in films for so many years, I did not have to read for anyone. Zsa Zsa Gabor liked him but I didn't. He had his lines taped on tables or the back of books or somewhere. Douglas Fairbanks, Jr. used to do the same thing."

"My agent kept telling me not to take this or that film, but I had a husband at the time who pointed out that I earned so much money in a couple of weeks and that he had to work for six months to earn the same amount. So, I just took one film after another, instead of listening to my agent, and my name just went down and down. There were very few good parts for women in 1950's British films. Most of the films were about men in uniform and the female parts went to Virginia McKenna. The only time I felt as if someone was looking after my career was for a short period with the Rank Organisation. For the rest of the

time I was just put into this or that, until I did not know who I was. Was I a dancer, a singer, a cabaret artist, a dramatic actress or a comedy actress? I did not know. I had nothing inside me telling me what I wanted to do. I was just pushed.

When I look back, I can hardly believe I'm still here. I remember making films with Bela Lugosi, George Raft, George Sanders..."

After some TV roles, Greta Gynt did one last movie (THE RUNAWAY) in 64. Although the pressbook gives her top billing, she refuses to have anything to do with the film. She continued to work in British theater. Now in her 80's, she lives in London.

This interview was conducted by phone, by letter and with great help from her longtime fan and friend Mr. Fritjof Friele. Since the interview was conducted, Greta Gynt was hospitalized in London with cancer. If that weren't bad enough, the air conditioner in her hospital room fell on her bed, which caught on fire, causing second degree burns. - Niels Solberg (nielspe@online.no)



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SATAN'S PLAYTHING -'74. British school girls raped and murdered.
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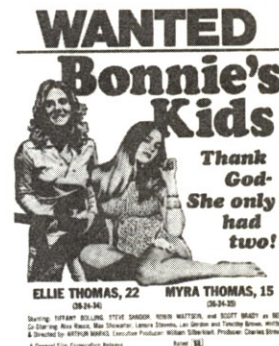
THE NEWEST LOOK THE OLDEST LAW



RETURN OF THE CHINESE BOXER -'77. Jimmy Wang Yu. Widescreen.
SABERTOOTH DRAGON VS. THE FIERY TIGER -'77. Fierce Manchu fighters. Widescreen.
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SUCCUBARE -'81. Snake Poison Magic with mondo mutilations.

EXPLOITATION

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ROAD OF DEATH -'72. Busty Carol Connors in Biker flick.*
STRANGE VENGEANCE OF ROSALIE -'72. Bonnie Bedalia.
SUGAR COOKIES -'72. Mary Woronov, Lynn Lowry, Jennifer Welles.



SWINGING BARMAIDS (aka Eager Beavers) -'75. Dyanne Thorne, William Smith.*

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Phone freak plays "mommy games" with sleazy hookers and rapes lonely women.



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Jamie Gillis procures young runaways for Chinese slave-ring.

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Crazed killer with bag full of torture instruments cross dresses, snorts speed and screams like a raving maniac.

SHARON -

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Jamie Gillis. Wealthy libertine shapes young femme into total sex slave. By Gerard Damiano.

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Desiree Cousteau defiled by backwoods scum. Take off on Deliverance.

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THE TAKING OF CHRISTINA -

Two drifters brutalize truck stop hookers and virginal bride.

TEENAGE SEX KITTEN

Rene Bond. Teen raped/

murdered by demented hermit who ends up bludgeoned and castrated!

THAT LADY FROM RIO -

Vanessa Del Rio runs NYC white slave racket. Plenty of sleazy kicks!

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High class female defiled by demons that bathe in mud and piss!

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Disturbing Zebedy Colt masterpiece has adult with the mind of a 10yr. old kill and then rape dead female playmates. *

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Jamie Gillis is enema-crazed rapist/killer in Taxi Driver take-off. *

WINTER HEAT -

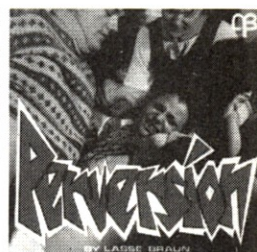
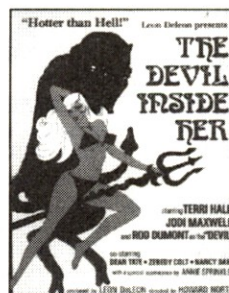
Jamie Gillis. Helen Madigan, Bree Anthony. Drifters assault three females staying in winter cabin. *

A WOMEN'S TORMENT

- '77. Tara Chung. Ax wielding female plunges headfirst into hallucinogenic mayhem. D: Roberta Findlay.

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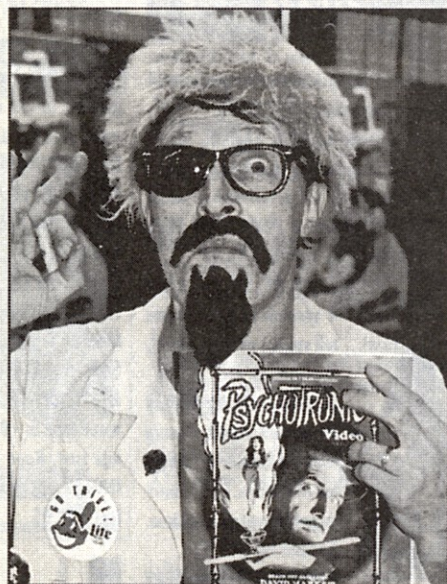
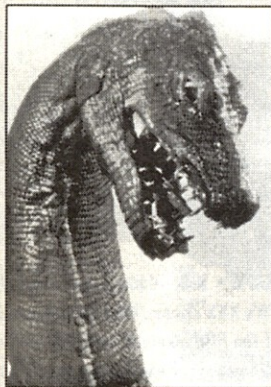
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|----|--|----|---|
| 33 | NIGHT OF TERROR | 59 | ATTACK OF THE GIANT LEECHES, BRAIN THAT WOULDN'T DIE, GIANT BEHEMOTH, KILLER SHREWS, RETURN OF THE FLY, THE TINGLER |
| 35 | THE BLACK ROOM, MARK OF THE VAMPIRE | 60 | BLACK SUNDAY, CAPE CANAVARAL MONSTER, THIRTEEN GHOSTS |
| 39 | MAN THEY COULD NOT HANG, SON OF FRANKENSTEIN | 61 | ATOM AGE VAMPIRE, THE HAND, KONGA |
| 40 | BEFORE I HANG, ISLAND OF DOOMED MEN, MAN WITH NINE LIVES | 62 | BURN, WITCH BURN, MOTHRA |
| 41 | THE DEVIL COMMANDS | 63 | ATTACK OF THE MUSHROOM PEOPLE, DEMENTIA 13, THE EVIL EYE, MIND BENDERS, THE TERROR, TERROR IN THE CRYPT, UNEARTHLY STRANGER, X, THE MAN WITH THE X RAY EYES |
| 42 | THE BOOGIE MAN WILL GET YOU | 64 | CAVE OF THE LIVING DEAD, DR. ORLOFF'S MONSTER, FRANKENSTEIN CONQUERED THE WORLD, PYRO |
| 43 | RETURN OF THE VAMPIRE | 65 | MONSTER FROM THE SURF |
| 44 | INVISIBLE MAN'S REVENGE, RETURN OF THE APE MAN | 67 | RETURN OF THE GIANT MONSTERS |
| 46 | HOUSE OF HORRORS | 68 | THE CONQUEROR WORM, THE FEAR CHAMBER, IT'S ALIVE! |
| 51 | SON OF DR. JEKYLL | 69 | ATTACK OF THE MONSTERS, GODZILLA'S REVENGE |
| 52 | MY SON THE VAMPIRE | 70 | GAMERA VS. MONSTER X |
| 53 | BEAST FROM 20,000 FATHOMS | 72 | PSYCHOMANIA |
| 54 | GODZILLA, PHANTOM OF THE RUE MORGUE, THEM | 73 | DON'T LOOK IN THE BASEMENT |
| 55 | CONQUEST OF SPACE, IT CAME FROM BENEATH THE SEA | | |
| 56 | CRY OF THE BEWITCHED, CURSE OF THE DEMON | | |
| 57 | RODAN | | |
| 58 | ASTOUNDING SHE MONSTER, THE FLY, I MARRIED A MONSTER FROM OUTER SPACE, NIGHT OF THE BLOOD BEAST, SCREAMING SKULL | | |

**The Ghoul's web site is: theghoul.com
Hey, Son of Ghoul - send us a list of your movies and we'll print them too. Stay sick!**

SPARE PARTS

By DALE
ASHMUN



A mystery reader from Wyoming have been sending me lovely jackolope postcards with Clinton jokes in the message area.. no signature, no hello, no return address... just the gag. The latest: What's the difference between Bill Clinton and The Titanic? A: We all know how many people went down on the Titanic. Well, the postcards are swell, so keep 'em coming while we dip into this latest batch of goodies...

LEGION OF DECENCY AWARD... goes to Sophie Cossette and her amazing SWEET SMELL OF SWEET SEX #2 (\$10 U. S., to her at Box 41, Place du Parc, Montreal, Quebec, Canada H2W 2M9). Sophie excels at depicting beloved TV icons like the cast of BEWITCHED or THE BEVERLY HILLBILLIES cavorting bare nekkid in her XXX TV Guide section. She also interviews big daddy of Screw Al Goldstein while Screw's stalwart art director Kevin Hein peeks into the inspired noggin of carnal cartoonist Danny Hellman. Include an age statement to order Sophie's "88 pgs.. of hair raising raunchiness."

NUTS TO YOU DEPT... Helena G. Harvilicz is onto something special with her premier issue of NUT MAGNET. Billed as "The Layman's Guide To Abnormal Psychology," Helena has attracted a stellar list of experts on nuttiness to explore the topic, including Selwyn Harris, Queen Itchie, Pete Landau, Ivan Lerner, Kaz, Sam Henderson and Tony Millionaire. (\$3 to 250 Washington Ave. #A1, Brooklyn, NY 11205). Speaking of Kaz, seek out his third volume of collected "Underworld" strips INK PUNK (\$9.95 through Fantagraphics at 800-657-1100). If you've never seen this strip, which is syndicated in weekly papers like NY Press, catch up on this demented universe of cuddly deadbeats ASAP.

TAKEDOWN DEPT... WRESTLING THEN AND NOW

#102 (\$2 to editor Evan Ginzberg, Box 640471 Oakland Gardens Station, Flushing, NY 11364) digs deep into the world of professional wrestling and shucks through the hype in the process. I especially dig the column by Killer Kowalski (a pro I remember from my grade school days) and a very interesting feature by Bryan Walsh on pro wrestling jobbers, the guys who are hired to get whupped

by the stars and make the stars look good why they eat the mat.

A DEAL FROM DOWN UNDER DEPT... Send \$2 cold cash to Eddie Trojan at Box 18 Modbury North, S. A. 5029, Australia and he'll send you the 5th issue of PURPLE MONKEY DISHWASHER. And he's even gonna lose money on the postage end, but he wants you to read about Sven-Erik Geddes and his Planet Pimp Record label, phone pranksters the Touch Tone Terrorists, Melbourne rock band Klingeer and Ron Jeremy, the prolific hedgehog of porn films.

WAVE YOUR FREAK FLAG

DEPT... Chris Fellner sent us his fine journal of "very special people" FREAKS #14 (\$5 to John Bantock, 2531 E. Milmar Dr., Sarasota, FL 34237) along with the sad news that he plans to publish only one more issue. The latest volume includes a lengthy profile of Samuel Gumpertz and his Coney Island Sideshow exploits plus a rather gruesome photo feature on "Monster Babies."

MIX AND MATCH DEPT... FACETASM offers 18 mug shots of creepy characters drawn by Charles Burns and Gary Panteer which are cut into three sections, allowing you to cook up over 7000 weirdos at your leisure. This is a smaller format reprint of Gates Of Heck's first project back in 92. Write them at 15 Harrison St., NYC 10013 for price info and catalog. Coming soon in the same format, look for CREEPS, by Daniel Clowes and Gary Lieb.

TV EYE DEPT... if one of your obsessions is collecting

WOMEN SEEN FOR ONLY A FEW BRIEF MOMENTS—A FEW SECONDS EVEN—TEN OR TWENTY YEARS AGO—STILL EVOKE THAT FEELING—THAT ACHE—THE YOUNG SLAVIC GIRL ON A BUS IN CLEVELAND, GOING HOME FROM WORK, ONE DARK WINTER EVENING IN 1963...



vintage episodes of early TV you should network toot sweet with Dr. Ron Evans. Shoot off an SASE to Ron at 8050 SW Hunton, Topeka, KS 66615 for a copy of his e/p Partners newsletter and massive list of esoterica from the early days of cathode rays, i.e. CAIN'S HUNDRED, M SQUAD with Lee Marvin or FRONTIER CIRCUS. Ron is always looking for trades and is jonesing bad for episodes of THE MILLIONAIRE.

METAZINE FOR THE MIND DEPT... that's how Nemo 19 and Jodycat describe their mag GOO GOO MUCK (One buck cash to Nemo 19, Hotel Riverview, 113 Jane St. NYC 10014) and besides some music coverage, I'm not sure exactly what this thing is all about.. so order one and let me know if you can make head or tail of it, OK?

GONE BUT NOT FORGOTTEN DEPT... Peter Bagge may have pulled the plug on his boss comic HATE! but now he's gifted us with a killer postscript to the whole Buddy Bradley and company saga with HATE JAMBOREE (\$4.50 to Fantagraphics, see Kaz plug above). Chock full of memories, bios of everyone who helped fill in the back pgs.. of HATE!, a long chat with 'Bagge's inker' Jim

Blanchard and lots of early comics by Pete. (Hurry up with a new title Mr. Bagge.)

QUICK PICKS DEPT... pitch yer SASE at Box 2556, Seattle, WA 98111 for WIDE-EYED #5 and read about the

High Lamas' Sean O'Hagan, painter Elizabeth Peyton and the anonymous editor's week spent with the Pet Sounds box set... B. N. Duncan completists will want to order his latest collection off "dom & sub with pricks and cunts" cartoons: BUTTOCKS-BLASTING (\$7 to Duncan at B.E.H.P., 2362 Bancroft Way, Berkeley, CA 94704). Duncan's cover blurbs describe this opus best: "No heroes or villains!" and "Not politically Correct!" In the CD category, we got some nice down home rock and roll from DAVID YOUNG AND THE RESTLESS - "Hold It Right There!" (\$10 to David at 4221 Timuquana Rd, Jacksonville, FL

32210). My ol' friend Barbara Ann sent me the crazed rockin' self titled CD by her new band LUST (no price but write her at Box 5652, Atlanta, GA 31107). And that's all the parts to plug this time pardners, so stay regular.

PV



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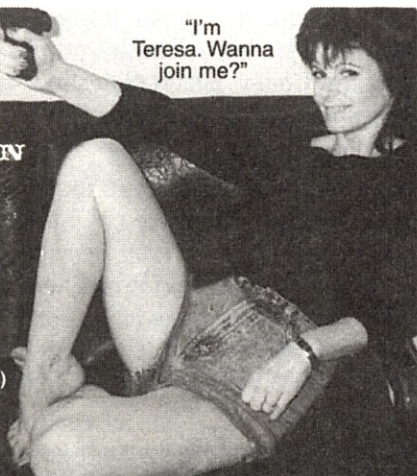
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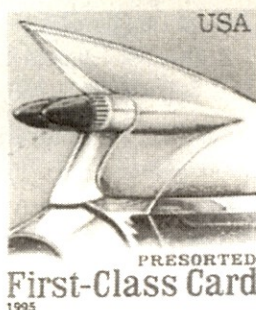


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Fanzines

BADAZZ MOFO (#3, \$4) keeps getting better and this one (66 pgs.) has great interviews with Jim Brown and Fred Williamson, a look at "asskicker" actors (including Toshiro Mifune, Lee Marvin, Pam Grier and Paul Robeson) black cartoon heroes, Jesus movies and many reviews. Badazz is funny, thoughtful, challenging, informative and from a black point of view (for a change). Editor David Walker is at Box 40649, Portland, OR 97240.

CASHIERS DU CINEMART (#8, \$2) features a detailed look at the uncut version of editor Mike White's favorite **BLACK SHAMPOO** ("I must have seen this movie 500 times"), **MARY JANE'S NOT A VIRGIN ANYMORE**, underground films, and other reviews and manifestos. It's 32 pgs. from Box 3401, Riverview, MI 48192.

CINECISM (Vol. 2, #4, \$4) is Max Alvarez' cool 8 pg. quarterly, but this, unfortunately is the last issue. Back issues are available. Box 40254, Washington D.C. 20016 (I had the wrong zip last time).

CLASSIC IMAGES (Vol. 281, \$3) This long running collector publication is similar in look to Goldmine, except it's about old movies instead of music. Detailed articles cover actors (Buster Keaton, Margot Grahame, Dorothy Dell...), there's an extensive obit section and many ads and classifieds will help you find videos, stills, posters, collector shows... This issue has an excellent detailed feature on the people who dubbed in singing voices for movie stars. Call (417) 256-9616.

EUROPEAN TRASH CINEMA (#16, \$6) is now an annual publication (a tempting concept). This 30 pg. issue includes reviews (**CALIGULA'S ALVES**, **TRANS-EUROP EXPRESS**, Franco's **TENDER FLESH**...) and interviews with actors who worked in Italy: Pamela Tiffin, Ken Clark (from Ohio) and the Irish/French Donal O'Brien. From Craig Ledbetter, Box 12161, Spring, TX 77391.

EXPLOITATION JOURNAL (Vol. 2, #7, \$4), is now in its 10th year, and this is a special **LAST HOUSE ON THE LEFT** issue. Editor Keith Crocker likes PV and thinks I'm honest, so: Keith, publish more frequent issues if possible (this one is special), but no more on your **THE BLOODY APE** movie! It's 24 pgs. from 40 South Brush Dr.,

Valley Stream, NY 11581.

FUNNY TIMES (Vol. 13 #10) is a monthly newspaper one stop (from Cleveland) for Zippy, This Modern World, Life In Hell, and editorial cartoons, strips and panels from all over the country and adds humorous articles about government, television, media... Call (216) 371-8600, Ext. 8000.

GREAT GOD PAN (#11, \$4) is 104 pgs. dealing with "Western lore and history" plus "lowbrow adventures, music and fiction." This one features Uri Geller, car crash movies and The World of Jim Webb. Box 491, Hermosa Beach, CA 90254.

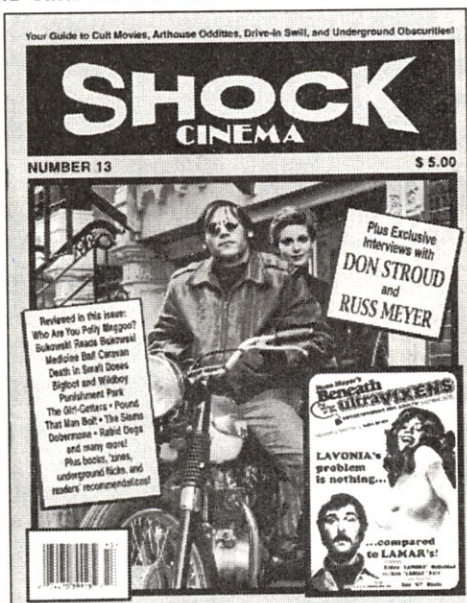
HEADHUNTERS QUARTERLY (Vol. 2 #2) is the publication of McDoogal's House Of Horrors, and is about latex masks and costumes. It's approx. 14 pgs. from 8999 Fremont, Livonia, MI 48150.

LO FI (#8, \$3.95) features interviews with The Cramps (cover story) and Link Wray (reasons enough to buy) plus, swing revival stuff and music reviews. It's 44 pgs. Write editor Lee Sobel at Box 42, Old Chelsea Station, NY 10113.

MODELER'S RESOURCE (#23, \$5.95) is a slick pt. color 68 pg. zine with everything about collecting models old and new. I like the original **ADDAMS FAMILY** Haunted House and the new **Dracula Vs. Van Helsing**. Ass. Editor Jim Bertges is at 1332 Currant Ave., Simi Valley, CA 93065.

MUCKRAKER (#8) is 72 pgs. with lots of experimental obscure (on purpose) bands and an interview with Doris Wishman who says Joe Bob Briggs is "the world's biggest idiot" (except for the interviewer). Editor Patrick Marley is at Box 2571, Minneapolis, MN 55402.

PSYCHIATRY MANIPULATING CREATIVITY (IN THE NAME OF HELP) This special publication was put out with a grant from Scientologists, so you might be scared off, but it's fascinating. Articles detail how actors (including Frances Farmer, Robert Walker, Vivien Leigh and Marilyn) and musicians (Del Shannon, Brian Wilson, Kurt Cobain, Bud Powell and Stevie Wright of The Easybeats) were killed or mentally destroyed by psychiatric drugs,



shock treatment and/or psychiatric care. Call (800) 869-2247.

THUNDER (#3, \$4.95) is a 52 slick pg. action movie zine featuring Jean Claude Van Damme, Peckinpah, THE CROW series, THE CORRUPTER, SOLDIER, and various new releases. Editor Clyde Gentry III is at Box 446516, L.A., CA 90046.

VIDEO MONSTER (#1, \$4) is like a lower budgeted Alternative Cinema. 40 yellow xerox pgs. include interviews and articles about indy productions, a Ted Mikels interview, and reviews. Editor (ad director) Kevin Lindenmuth and his Brimstone Pro. are at 3 W 102 #4B, NYC 10025.

VOMIT BAG VIDEO (#1) is 50 xeroxed pgs. with 42nd St. memories, Andy Milligan, some very rare 70s movie ad mats, and some extremely disgusting death and dismemberment photos from the wonderful world wide web. Editor Shawn Johns is at 2134 E. Pierce St., Phoenix, AZ 85006.

WHOLE EARTH (Fall, 98, \$6.95) always has interesting articles and this one features the history of the 5 "Stan" countries that were part of the U.S.S.R., one (Kurdistan) that should exist, Seminole Indians (who were forced to relocate from Florida to Oklahoma) and billboards that have been altered. A Very Cool ad now reads Very Foolish, a guy is smoking in a leather jacket that reads Rebel Without A Lung, and an Apple ad reads Think Doomed. (888) 732-6739.

FOREIGN

DYNAMITE! (Vol. 5 #18, \$6) is everything about the world of rock and roll revival artists and originals. If you think The Stones are old, if you were in Germany this summer you could have seen a mini tour of Little Richard, Chuck Berry and Jerry Lee Lewis! It's 52 slick pgs. in German and English (with a free E.P.) and now available from May McDaniel, 3129 Demetrius, Las Vegas, NV 89101.

EURO GIRLS ILLUSTRATED (\$22 ppd.) is a deluxe special 52 pg. publication by Lucas Balbo devoted to the careers of sexy actresses Erica Blanc and Rosalba Neri from Italy, Helga Line from Germany, and Marisa Mell from Austria. Each section has a bio, filmography, rare ads, movie photos and nude shots (some in color). Midnight Media, Box 211, Huntingdon, PE18 8WD, England.

EXILE OSAKA (#5, \$5ppd) is an interesting 96 pg. zine created (in English) in Japan and printed in North Dakota. Japanese bands in the U.S. and U.S. bands in Japan are the main topics and there

are many reviews. With The Boredoms, Bikini Kill, Love Or Die, Patti Smith, Michael Pare (he's big in Japan), tennis shoes, robots, action figures, and where to hang out in Osaka. Available from Matt Kaufman at 3115 Brighton 6th St. #6B, Brooklyn, NY 11235.

FATAL VISIONS (#21, \$4.50) features interviews with directors Joel Reed (BLOODSUCKING FREAKS) and Sam Irvin (OBLIVIAN), the 92 Australian movie BLOODLUST, and lots of reviews. It's 40 pgs. Editor Michael Helms is at Box 1184, Thornbury, Victoria, 3071 Australia.

HEADPRESS (#17, \$10) is a 96 pg. bound issue featuring interviews with R. Crumb's brother Maxon (by Anthony Petkovich) and a former British "death watch" officer (he was at hangings), that Pamela Lee Anderson sex tape and other controversial weirdness. David Kerekes is the editor at 40 Rossall Ave., Radcliffe, Manchester, M26 1JD, England.

HIP POCKET SLEAZE (\$1) is a nice looking 20 pg. digest devoted to vintage adult paperbacks with reviews, outrageous covers and stuff about Ron Haydock and Ed Wood Jr. See Reel Wild Cinema (below).

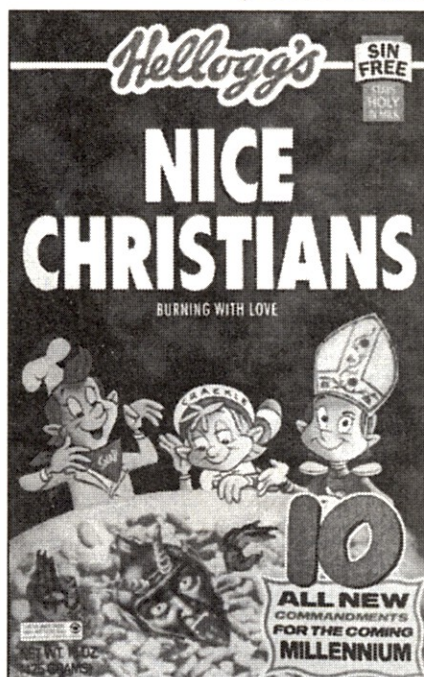
HOWARD VERNON - A PICTORIAL TRIBUTE (\$6) is 40 digest size pgs. (some in color) of photos (going back to the 40s) of Jesus Franco's favorite actor and rare Euro ads. We sell copies (and all other Horror Pictures publications).

"NEW" GANDY DANCER (#53, 3.50 pounds) is reviews, news and articles about instrumental rock featuring The Ventures, former Shadows, and the late Graham Bond. Davy Peckett is editor. The 48 pg. Brit zine is available from Continental Records, Box 4336 Bellingham, WA 98227.

REEL WILD CINEMA! (#5, \$3) is 32 xerox pgs. with THE BURNING, LOST HIGHWAY, Ken Russell horror movies, and many reviews. Reach editor John Harrison c/o Glenbrae Ct., Berwick, Victoria, 3806 Australia.

SOCKAMAGEE! (#9, \$2.50 ppd) is 24 xerox pgs. with reviews (SAVAGE SEVEN, BLACK LIKE ME...), a biker comic strip, The Damned live and previous covers. Editor Steve Richards is at 3037 Stainsbury Ave., Vancouver, B.C., Canada V5N 2M9.

TOR JOHNSON'S BASTARD SONS (#2) Zine title award of the year goes to this hard to figure uncensored xeroxed 26 pg. digest (in Portuguese). It includes "Gore Gore Gays," a calendar with nude girls, sex comix and Ron Jeremy. I think editor Cespar Coffin Souza is at Rua Riachullo 7334 SL 708, Porto Alegre, RS, Brazil.



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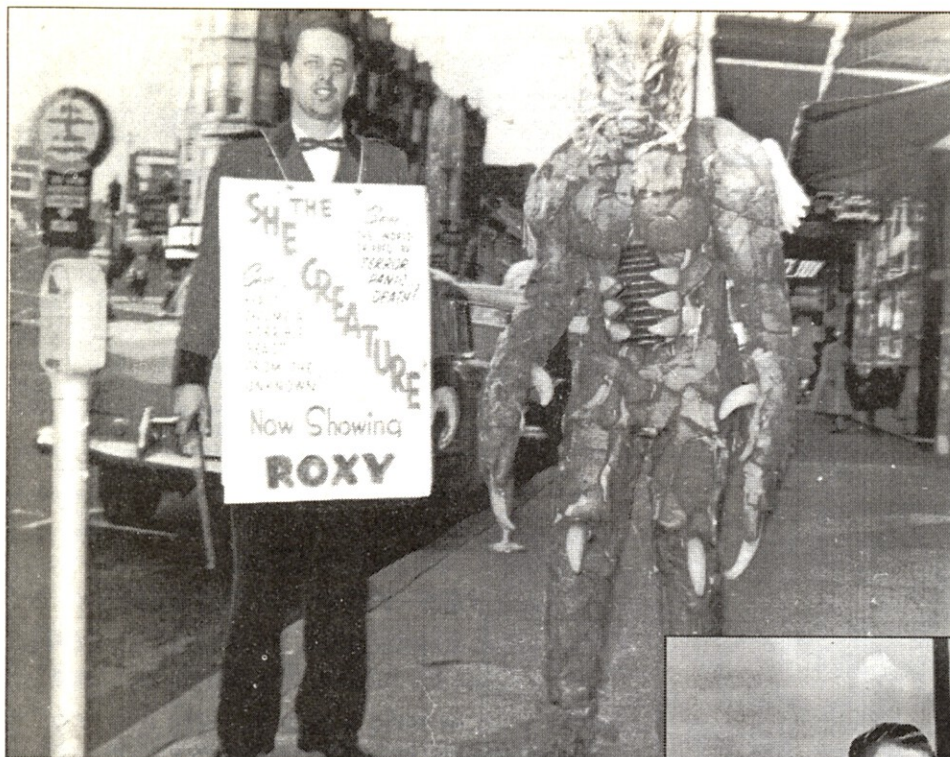


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Charlie Beesley (from Ohio) helped start the original weekly Xeroxed Psychotronic TV Guide (in NYC) back when Reagan was our new President! He sent us these great rare promotion photos. I wonder how much the kid wearing the "Planet X" head made per hour?

NEVER TO BE FORGOTTEN

JOHN ADDISON (78), from Clobham England, was an Oscar winning composer of scores for over 70 features including SEVEN DAYS TO NOON (50), HIGH TREASON (52), LOOK BACK IN ANGER (58), LONELINES OF THE LONG DISTANCE RUNNER (62), THE LOVED ONE (65), TORN CURTAIN (66), SLEUTH (72), THE SEVEN PERCENT SOLUTION (76), THE PHANTOM OF THE OPERA (90), and many, plays, TV movies and series.

JULIEN ALLEN (55) was the artist who created the 94 blues singer series of U.S. postage stamps. He also illustrated the WILD PALMS comic strip, basis for the 93 mini series.

ROBERT "TEX" ALLEN (I. E. Theodore Baehr) (92), from Mount Vernon, NY, was Ranger Bob Allen in a 30s Columbia series. In movies since the silent days, he was also in THE PERILS OF PAULINE (34), AIRHAWKS (35), CRIME AND PUNISHMENT (35), and TERROR IN THE CITY (60). Allen had cancer.

ERIC AMBLER (89), from London, wrote the novels that THE MASK OF DIMITRIOS (39), JOURNEY INTO FEAR (40) and TOPKAPI (64) were based on. He also wrote 16 screenplays including THE MAGIC BOX (52), BATTLE HELL (57) and A NIGHT TO REMEMBER (58).

THEODORE APSTEIN (90), wrote the screenplays for WHATEVER HAPPENED TO AUNT ALICE? (69) and BAFFLED (72).

EDWIN ASTLEY (76), from Warrington, England, composed the scores for DEVIL GIRL FROM MARS (54), THE MOUSE THAT ROARED (59), THE PHANTOM OF THE OPERA (62) and many other films. He also wrote the music for the series DANGER MAN and THE SAINT. Astley died in May.

GENE AUTRY (91), from near Tioga, TX, was on the radio in Tulsa, OK in 28-30. His first records (in 29 on Arc and Victor) were in the yodeling Jimmy Rogers style, and included risque blues songs. Autry sang in vaudeville and on the syndicated Chicago National Barn Dance in the early 30s. He used steel guitar as early as 31. After a role in MYSTERY MOUNTAIN (34) he starred in the THE PHANTOM EMPIRE serial (35) and went on to play himself in nearly 100 westerns for Mascot, then Republic (35 - 47). Comic sidekicks were Smiley Burnette, Sterling Holloway, and Pat Buttram and Champion was his horse. He had 9 hit singles from 33 - 42 on Melotone, Vocalion, and Okeh. While he was an Air Transport Command flight officer during WWII, Roy Rogers (who died in July) became the biggest Republic cowboy star. Autry moved to Columbia (47-53) and became his own producer. All but two of his later hit singles (on Columbia) were holiday songs. "Rudolph The Red Nosed



Reindeer," "Here Comes Santa Claus," "Frosty The Snowman" and "Peter Cottontail" all charted several times. Autry also owned Challenge Records (The Champs, The Brogues, Gene Vincent...). He produced his own TV show (50-55), plus other shows (RANGE RIDER, ANNIE OAKLEY, DEATH VALLEY DAYS...). His last role was in the Bob Hope comedy ALIAS JESSE JAMES (59). Autry was a Forbes list millionaire.

MARSHALL BARER (75) was a Broadway musical (Once Upon A Mattress) lyricist who wrote the famous MIGHTY MOUSE cartoon theme. A

recording of it was used in Andy Kaufman's act.

BINNIE BARNES (Gitelle Gertrude Maude Barnes) (95), from London, was in "over 75" films since 1929. Some were MURDER AT COVENT GARDEN (32), THE LAST OF THE MOHICANS (36), BROADWAY MELODY OF 1938, THE ADVENTURES OF MARCO POLO (38), THE THREE MUSKETEERS (39), I MARRIED AN ANGEL (42), THE TIME OF THEIR LIVES (46) and THE TROUBLE WITH ANGELS (66).



Eva Bartok

EVA BARTOK (Eva Ivanova Szoeki) (69), from Kecskemet, Hungary, acted in her country in the 40s, before being imprisoned in a concentration camp. She married a British producer and moved to London in 48. Credits include THE CRIMSON PIRATE (52), CIRCUS OF LOVE (in 3D) and SPACEWAYS (both 53), THE GAMMA PEOPLE and BREAK IN THE CIRCLE (both 55), TEN THOUSAND BEDROOMS (57), S.O.S. PACIFIC (59), OPERATION AMSTERDAM (60) and BLOOD AND BLACK LACE (64). The last of Bartok's four husbands was actor Curd Jergens. She claimed to have had a child with Frank Sinatra in 57. She later lived in an Indian convent and taught philosophy at a school she founded in Honolulu. Forgotten and

broke, she was evicted from her West London hotel room shortly before she died of heart failure in Aug.

(Clayton) **PEG LEG BATES** (91), from Greenville, South Carolina, tap danced all over the world for many decades, sometimes opening for The Harlem Globetrotters. Bates, who lost a leg as a child, was on ED SULLIVAN 22 times.

NICKY BLAIR (Nicholas Macario) (70), from NYC, was a Universal contract actor, then was in THE MANCHURIAN CANDIDATE (62), VIVA LAS VEGAS (64), and TARZAN AND THE VALLEY OF GOLD (66). His restaurant is on The Sunset Strip. Blair had cancer.

CLARA CALAMAI (89), from Prato, Italy, was a major Italian movie star during the war. She starred in Visconti's OSSESSIONE (42) and was later in THE WITCHES (67) and Argento's DEEP RED (76).

BETTY CARTER (Lillie Mae Jones) (69), from Flint, Michigan, sang with Lionel Hampton's band (48-51) and recorded or toured with Duke Ellington, Charlie Parker, Dizzy Gillespie, Miles Davis and Ray Charles. She formed her own Bet-Car label in 69. Carter had cancer.

JOSEPH CATES (74) designed the original set for *THE HONEYMOONERS*, created *THE \$64,000 QUESTION* show, and produced, directed and wrote over 1000 TV specials (musical, magic, comedy...). He also directed the very twisted *WHO KILLED TEDDY BEAR?* (65) and the musical comedy *THE FAT SPY* (66). His brother is director Gilbert Cates and his daughter is actress Phoebe Cates (whose mother is Chinese). Cates had leukemia.

ROBERTO CENEDO (Ramirez), from Guadalajara, Mexico, was in *TREASURE OF THE SIERRA MADRE* (48), *DOCTOR OF DOOM* (62), *ISLAND OF THE DINOSAURS* (66), *THE BAT WOMAN* (67), *SANTO VS. THE DAUGHTER OF FRANKENSTEIN* (71) and many others. He died in June.

LEWIS CHUD formed the L.A. based Imperial Records in 1946, originally aimed at black and Hispanic listeners. Imperial became a rock and roll company with Fats Domino, Ricky Nelson, Sandy Nelson and others. In 63 Chud sold his label to Liberty, which was later merged with United Artists, which was purchased by the British EMI.

PATRICK CLANCY (76), from Carrick, Tipperary, Ireland, formed the Clancy Brothers folk group with his brothers Tom (who died in 90), and Liam and Tommy Makem in New York's Greenwich Village. He started his own Tradition label in 56. The group later recorded 40 LPs for Columbia.

DANE CLARK (Bernard Zaneville) (83), from Brooklyn, made his Broadway debut in 34. He was signed to Warners and appeared in *THE GLASS KEY* (42), *HOLLYWOOD CANTEEN* (44), *WHIPLASH* and *MOONRISE* (both 48), *HIGHLY DANGEROUS* (50), and *BLACKOUT* and *GO, MAN GO!* (both 54). Later roles were in Europe, followed by *THE McMASTERS* (70), *BLOOD SONG* (79), *THE WOMAN INSIDE* (81), and *LAST RITES* (88). He was on many TV shows including *LIGHTS OUT*, *SCIENCE FICTION THEATRE*, *TWILIGHT ZONE*, *THE UNTOUCHABLES*, *NIGHT GALLERY*, *I SPY* and *FANTASY ISLAND*. Clark had cancer.

JERRY CLOWER (71), from Amite County, Miss., was a heavysset Grand Ole Opry comedian who recorded 26 LPs (most on MCA) since 1970. He also hosted the syndicated *NASHVILLE ON THE ROAD* (75-81).

NORMA CONNOLLY (71), was in *THE WRONG MAN* (57), and *THE OTHER* and *THEY ONLY KILL THEIR MASTERS* (both 72). She was on *TWILIGHT ZONE*, *THE BIONIC WOMAN* and was a regular on *GENERAL HOSPITAL* for 20 years.

RICHARD DENNING (Ludwig A. Denninger) (85), from Poughkeepsie, NY, was a blonde movie hero since 1937. Early roles included *HER JUNGLE LOVE* (38), *THE GRACIE ALLEN MURDER CASE*, *MILLION DOLLAR LEGS*, *TELEVISION SPY* and *KING OF CHINATOWN* (all 39), and *THE GLASS KEY* (42). He married actress Evelyn Ankers in 42, and after WWII service, he was in *THE UNKNOWN ISLAND* (48), *THE GLASS WEB* (53 - in 3-D), *CREATURE FROM THE BLACK LAGOON* (in 3-D) and *TARGET EARTH!* (both 54), *CREATURE WITH THE ATOM BRAIN* and *THE OKLAHOMA WOMAN* (both 55), *DAY THE WORLD ENDED* and *GIRLS IN PRISON* (both 56), *THE BLACK SCORPION* and *NAKED PAR-*

ADISE (both 57), and *TWICE TOLD TALES* (63). He was the radio husband on *MY FAVORITE WIFE* (which became *THE LUCY SHOW* on TV) and starred on the radio and TV (52-54) show *MR. AND MRS. NORTH*. His last of 5 shows was *HAWAII 5-0* (68-80). He had a recurring role as the governor, then retired in Hawaii. Ankers died in 85.

DAVID DURAND (David Parker Grey) (77), was a child actor in two silent *Our Gang* comedies in 1925 and many features. As a teen he was in *ANGELS WITH DIRTY FACES* (38), *STREETS OF NEW YORK* and *BOY'S REFORMATORY* (both 39), and *THE GHOST BREAKERS* (40). He retired from acting after WWII Army service.

PENNY (Millicent Maxine) EDWARDS (70), from Jackson Hts., NY, was with the Ziegfeld Follies at 15, signed with Warners, then Republic and 20th Century Fox. She was in *THAT HAGEN GIRL* (47), *THE ADVENTURES OF DON JUAN* (49), and many westerns including six with Roy Rogers and *THE DALTON GIRLS* (57). She was on many TV shows (especially westerns) including *HITCHCOCK*, and in the 60s was Miss Palmolive and Miss Tiparillo on TV ads. She had cancer.

PEGGY GENE EVANS (Eaton) (104!), was a professional dancer since childhood, who appeared in movies including *THE PHANTOM OF THE OPERA* (25) and *THE JAZZ SINGER* (27). At 85, she was considered "the world's oldest tap dancer."

CHARLIE FEATHERS (66), from Holly Springs, Miss., never had a hit of his own, but recorded for Flip, Sun, Meteor, King, Phillips Int. and other labels and kept on making records and playing gigs during five decades. The rockabilly legend co-wrote Elvis' last Sun release "I Forgot To Remember To Forget" when working at the label as an arranger and studio musician. His songs were used in *TEENAGE CRUISERS* (77) and *ROADRACERS* (94) and The Cramps recorded his "Can't Hardly Stand It."



Creature From The Black Lagoon

NORMAN FELL (74), from Philadelphia, was in *OCEAN'S 11* (61), *IT'S A MAD, MAD... WORLD* (63), *THE KILLERS* (64), *THE GRADUATE* (67), *BULLITT* and *THE YOUNG RUNAWAYS* (both 68), *CATCH 22* (70), *THE STONE KILLER* and *CHARLIE VARRICK* (both 73), *AIRPORT 75* (74), *CLEOPATRA JONES AND THE CASINO OF GOLD* (75), *RABBIT TEST* (78), *TRANSYLVANIA 6-5000* (85), *STRIPPED TO KILL* (87), *CHUD II* (89), *YOU'RE DRIVING ME CRAZY* (90), *THE BONEYARD* (91), and *HEXED* (93). He was Mr. Roper on *THREE'S COMPANY* (77-9) and *THE ROPERS* (79-80), and his over 200 TV credits included many live 50s plays, *HITCHCOCK*, *BEWITCHED*, *THE WILD WILD WEST*, *MAN FROM U.N.C.L.E.*, *THE INVADERS*, *THE BIONIC WOMAN*, and *THE TWILIGHT ZONE*.

EDWIGE (Caroline Cunati) **FEUILLERE** (91), from Vesoul, France, was a major star in French films including *TOPAZE* (33), Abel Gance's *LUCRECE BORGIA* (35), and Cocteau's *L'AIGLE A DEUX TETES* (47), with Jean Marais. After the 50's, she worked mostly on the stage.

SYLVIA FIELD (Truex) (97), from Boston, acted on Broadway, was in films from silents to the late 50s, was on *MR. PEEPERS* (53-55) with her husband Ernest, was Mrs. Wilson on *DENNIS THE MENACE* (59-62) and acted on many other TV programs.

CHARLIE FOXX (64), from Greensboro, NC, wrote and recorded the original "Mockingbird" (#7 on the pop charts in 63) with his younger sister as Inez and Charlie Foxx. He also sang on her 13 other 60s R+B chart

hits, then became a producer. One of their backup bands became The Commodores. LPs were on Symbol and Sue. Foxx died from leukemia.

MARIUS GORING (86), from The Isle Of Wight, was a stage actor since childhood, later often cast as Nazis. He was in *THE SPY IN BLACK* (39), *CASE OF THE FRIGHTENED LADY* (40), *STAIRWAY TO HEAVEN* (45), *THE RED SHOES* (48), *THE MAGIC BOX*, *CIRCLE OF DANGER* and *PANDORA AND THE FLYING DUTCHMAN* (all 51), *THE MAGIC CARPET* and *ILL MET BY MOONLIGHT* (both 57), *WHIRLPOOL* (59), *THE UNSTOPPABLE MAN* (60), *THE LIFE OF HITLER*, *DEVIL'S DAFFODIL* and *HOT MONEY GIRL* (all 61), *GIRL ON A MOTORCYCLE* (68), *ZEPPELIN* (71), and *HOLOCAUST* (78). TV credits include *DR. WHO*, *TALES OF THE UNEXPECTED*, and *HAMMER'S HOUSE OF HORROR*. He had cancer.

(Sir) **LEW GRADE** (91) (Lewis Winogradsky), from Tokmak, Ukraine, created England's largest show biz agency, The Grade Organization, in '34. He started Associated Television (a rival to the BBC) in '55 and later produced plays, was VP of Loews Theaters and ran ITC (*THE SAINT*, *SECRET AGENT MAN*, *THE PRISONER*, and *THE PERSUADERS*.) ITC also produced *SUPERCAR*, *THUNDERBIRDS*, *SPACE 1999*, and other Gerry and Sylvia Anderson series. Features include *VOYAGE OF THE DAMNED* (76), *THE EAGLE HAS LANDED* (77), *THE BOYS FROM BRAZIL* (78), *RAISE THE TITANIC* (80), *THE LEGEND OF THE LONE RANGER* (81), *THE DARK CRYSTAL* (82), and several Muppet and Pink Panther movies. His brother is Lord Delfont.

RONALD F. GRAHAM (64), from Chicago, was a stunt man and double for James Dean in *EAST OF EDEN*, directed the underwater sequences for the *VOYAGE TO THE BOTTOM OF THE SEA* series (64-8), was a producer of John Lamb's films *THE MERMAIDS OF TIBURON* (62), *THE WORST CRIME OF ALL!* (66), and *SHE DID IT HIS WAY!* (68) and wrote and produced *STRANGE NEW WORLD* (75) with Waloon Green.

JESS HAHN (76), from Indiana, was in (mostly Euro) movies since 1953 including *TIME BOMB* (61), *THE TRIAL* and *DYNAMITE JACK* (both 63), *WHAT'S NEW PUSSYCAT?* (65), *SECRET AGENT SUPERDRAGON* (66), *THE NIGHT OF THE FOLLOWING DAY* (68), *BAD MAN'S RIVER* and *THE BIG SHOWDOWN* (both 72), *MYSTERIOUS ISLAND OF CAPTAIN NEMO* and *MEAN FRANK AND CRAZY TONY* (both 73), *THREE TOUGH GUYS* (74), and *MAMA DRACULA* (80).

RODNEY HARVEY (30), from South Philadelphia, was in *DELIVERY BOYS* (84), *MIXED BLOOD* (85), the unfinished *RETURN OF BILLY JACK* (86), *FIVE CORNERS* and *SALSA* (both 88), *SPIKE OF BENSONHURST* and *LET'S GET LOST* (both 89), the Fox *OUTSIDERS* series (80), *MY OWN PRIVATE IDAHO* (91) and *GUN CRAZY* (92). The actor and Calvin Klein Obsession ad model spent much of the 90s in rehab and jail. He OD'd (last April) in a cheap L.A. hotel room after injecting a speedball.

PATRICIA HAYES (88), from Camberwell, South London, England, was in *THE DUMMY TALKS* (43), *A HARD DAY'S NIGHT* (64), *HELP!* (65), *THE TERRORNAUTS* (67), *CAN HIERONYMUS MERKIN...* (69), *FRAGMENT OF FEAR* (70), *THE NEVERENDING STORY* (84), *CRIME AND PUNISHMENT* (93) and many other British features.

JOAN HICKSON (92), from England, was Miss Marple on BBC Agatha Christie Mysteries. She had been in over 100 (British) films including *LOVE FROM A STRANGER* (37), *SEVEN DAYS TO NOON* (50), *THE THIRTY NINE STEPS* (59), *BEWARE OF CHILDREN* and *CARRY ON CONSTABLE* (both 60), *MURDER SHE SAID* and *CARRY ON REGARDLESS* (both 61), *MRS. BROWN, YOU'VE GOT A LOVELY DAUGHTER* (68), *DRACULA* (70), and *THEATRE OF BLOOD* (73).

VALERIE HOBSON (81), from Larne, N. Ireland, was in films (including some Universal horror classics) from '33 until '54. Some were *THE MAN WHO RECLAIMED HIS HEAD* (34), *THE MYSTERY OF EDWIN DROOD*, *LIFE RETURNS*, *THE WEREWOLF OF LONDON* and *BRIDE OF FRANKENSTEIN* (all 35), *CLOUDS OVER EUROPE* (39), *GREAT EXPECTATIONS* (46), and *THE ROCKING HORSE WINNER* and *KIND HEARTS AND CORONETS* (both 49). Her second husband was politician John Profumo (of the '63 Christine Keeler sex scandal fame).

JOHN R. HOPKINS (67), from London, wrote screenplays for *THUNDERBALL* (65), *THE VIRGIN SOLDIERS* (69), *MURDER BY DECREE* (79), *TORMENT* (86), which he also directed, *HIROSHIMA* (95) and other features and TV shows.

MEGS JENKINS (81), from Birkenhead, England, was the housekeeper in *THE INNOCENTS* (61). Some other roles were in *THE MONKEY'S PAW* (48), *MACBETH* (60), *BUNNY LAKE IS MISSING* (65), *STRANGER IN THE HOUSE* (67), and *OLIVER* (68).

(Nora) **ROSAMUND JOHN** (Jones) (85), from England, was a red headed actress in *THE SECRET OF THE LOCH* (34), *OPERATION MURDER* (56), and others.

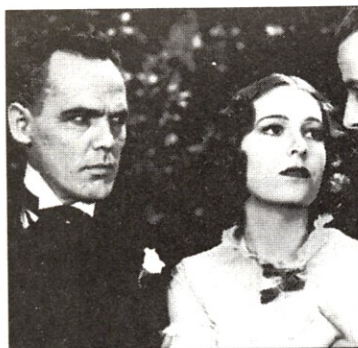
DARWIN SOLOMAN JOSTON (60), from Kernersville, NC, was in *THE RATTTLERS* (75), John Carpenter's *ASSAULT ON PRECINCT 13* (76), and *THE FOG* (80).

DON JULIAN formed Don Julian And The Meadowlarks in L.A. in '53. They recorded for RPM and later hit (as The Larks) with "The Jerk" (#7 in '65). Three 60s LPs were on the Money label.

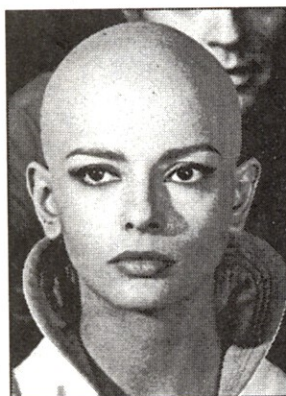
BOB KANE (83), from NYC, created (with Bill Finger) Batman when he was only 18. The now 60 year old DC comic character debuted a year after Superman in '39. Kane (the cartoonist) said that Batman was inspired by Da Vinci drawings, *THE MARK OF ZORRO* (20), *The Shadow* (radio show), and *THE BAT WHISPERS* (30) and that the Joker was inspired by *THE MAN WHO LAUGHS* (20). So far there have been two Columbia 40s serials, the 60s TV series and a movie, 4 Warner movies and a 90s animated version.

PERSIS KHAMBATTA (49), from Bombay, India, was a teen model, Miss India (1965) and actress in Hindi films who also later was in *THE WILBY CONSPIRACY* (75), *STAR TREK: THE MOTION PICTURE* (79), *NIGHTHAWKS* (81), *MEGAFORCE* (82), *FIRST STRIKE* (85), *PHOENIX THE WARRIOR* (87) and *DEADLY INTENT* and *WARRIOR OF THE LOST WORLD* (both 88). She died of a heart attack.

LEONID KINSKEY (95), from St. Petersburg, Russia, was in *DUCK SOUP* (32), *LES MISERABLES* and *PETER IBBETSON* (both 35), *PROFESSOR BEWARE* and *THE BIG BROADCAST* of 1938 (both 38), *I MAR-*



Werewolf Of London
(Valerie Hobson)



Persis Khambatta

RIED AN ANGEL (42), CASABLANCA - he was the bartender, and CINDERELLA SWINGS IT (both 43), MONSIEUR BEAUCAIRE (46), and THE MAN WITH THE GOLDEN ARM (55). TV credits include 77 SUNSET STRIP, THE MAN and GIRL FROM U.N.C.L.E., and BATMAN. He later directed industrial shows.

CHARLES KORVIN (Geza Korvin Karpathi) (90), from Piestany, Hungary, was in ENTER ARSENE LUPIN (45), BERLIN EXPRESS (48), THE KILLER THAT STALKED NEW YORK (50), and TARZAN'S SAVAGE FURY (52). He was blacklisted during part of the 50s, but did TV work. He died in June.

AKIRA KUROSAWA (88), from Tokyo, was the most respected and best known director from Japan. He directed features since 1943, but RASHOMON (50) made him internationally famous. His THE SEVEN SAMURAI (54) was remade as THE MAGNIFICENT SEVEN. THE HIDDEN FORTRESS (58) inspired STAR WARS and YOJIMBO (61) inspired A FISTFUL OF DOLLARS. Some of his many other classics were THRONE OF BLOOD (56), DODES'KA'DEN (70), DERSU UZALA (75), KAGEMUSHA (80), RAN (85), and KUROSAWA'S DREAMS (90).

PHIL LEEDS (82), from NYC, a standup comic who started out entertaining troops in The Pacific, was in movies including ROSEMARY'S BABY (68), DON'T DRINK THE WATER (69), WON TON TON... (76), HISTORY OF THE WORLD PT. 1 (81), FRANKENSTEIN'S GREAT AUNT TILLIE (84), SATURDAY THE 14TH STRIKES AGAIN and CAT CHASER (both 89), GHOST (90) and KRIPPENDORF'S TRIBE (98). He appeared on many TV shows (since 49), including THE MONKEES, ALF, DREAM ON, and LARRY SANDERS.

BOBO LEWIS (72), from Miami, was in HOOTENANNY HOOT and IT'S A MAD MAD... (both 63), KISS ME STUPID (64), WAY, WAY OUT (66), WHICH WAY TO THE FRONT? (70), and THE WILD PARTY (75). She also played Endora's sister on BEWITCHED.

SHARI LEWIS (65) (Hurwitz), from NYC, introduced her puppet Lambchop on CAPTAIN KANGAROO in the mid 50s. Her Saturday morning SHARI LEWIS SHOW was on from 60 to 63, then she appeared on many other shows and had her own specials. She acted on THE MAN FROM U.N.C.L.E., wrote an episode of STAR TREK and did a voice for THE BANANA SPLITS HOUR. She had cancer.

SAM LOCKE (81) wrote for radio, TV (GILLIGAN'S ISLAND, BRADY BUNCH...) and (as David Malcolm), the screenplays for GIRLS ON THE BEACH (64), BEACH BALL (65) and WILD, WILD WINTER (66).

ERIC J. LUBSTROF (45), from Buffalo, NY, was guitarist for Mystic Eyes. The garage rock band recorded for Get Hip.

PIERCE LYDEN (90), from Nebraska, was a villain in countless western features (late 30s - mid 50s), serials and TV shows. He was also in THE GREEN HORNET STRIKES AGAIN (40), ALI BABA AND THE 40 THIEVES (44), THE ADVENTURES OF SIR GALLAHAD (49), FURY OF THE CONGO, MARK OF THE GORILLA and PYGMY ISLAND (all 50), BLACKHAWK (52), THE PHANTOM FROM 10,000 LEAGUES (55), and CALYPSO HEAT WAVE (57).

BOB McALLISTER (63) was the magician/ventriloquist host of the New York area kids show WONDERAMA (67-77). He had cancer.

RODDY (Roderick Andrew Anthony Jude) **McDOWALL** (70), from London, was a child movie actor in England since 38. He was evacuated during the Blitz of 40 and soon became a Hollywood star (signed to Fox) in Fritz Lang's MAN HUNT (41), MY FRIEND FLICKA and LASSIE COME HOME (both 43) and many others. No longer a teenager, he was in Orson Welles' MacBETH (48) and produced his own movies at Monogram, including KILLER SHARK (50) and THE STEEL FIST (52). He even appeared in a Lippert Spade Cooley musical (EVERYBODY'S DANCIN' - 51). After serious Broadway and early TV work, he went on to play many (often comic) eccentrics, kooks and gays. THE SUBTERRANEANS and MIDNIGHT LACE (both 60), CLEOPATRA (63), SHOCK TREATMENT (64), THE LOVED ONE and THE GREATEST STORY EVER TOLD (both 65), LORD LOVE A DUCK (66), and THE COOL ONES! and IT! (both 67) followed. He was in PLANET OF THE APES (68), three of the sequels and the TV series and directed TAM LIN/THE DEVIL'S WIDOW (69). The 60s ended with CULT OF THE DAMNED and NIGHT GALLERY (both 69), then: PRETTY MAIDS ALL IN A ROW, BEDKNOBS AND BROOMSTICKS and A TASTE OF EVIL (all 71), THE POSEIDON ADVENTURE (72), THE LEG-

END OF HELL HOUSE and ARNOLD (both 73), DIRTY MARY, CRAZY LARRY (75), EMBRYO, FLOOD! and MEAN JOHNNY BARROWS (all 76), LASERBLAST (77), CIRCLE OF IRON, RABBIT TEST, THE CAT FROM OUTER SPACE and THE THIEF OF BAGHDAD (all 78), THE MARTIAN CHRONICLES (80), CHARLIE CHAN AND THE CURSE OF THE DRAGON QUEEN (81), CLASS OF 1984 (82), FRIGHT NIGHT and ALICE IN WONDERLAND (both 85), DEAD OF WINTER (87), CUTTING CLASS (88) and FRIGHT NIGHT 2 (89). Later (mostly direct to video) credits include SHAKMA (90), DOUBLE TROUBLE (91), DEADLY GAME (92), HEADS and ANGEL 4 (both 94), and UNKNOWN ORIGIN, THE ALIEN WITHIN and FATALLY YOURS (all 95). He was on THE TWILIGHT ZONE, HITCHCOCK (twice), BATMAN, THE INVADERS, MISSION IMPOSSIBLE, JOURNEY TO

THE UNKNOWN, WONDER WOMAN, FANTASY ISLAND, and BUCK ROGERS and was a regular on FANTASTIC JOURNEY and TALES OF THE GOLD MONKEY. McDowall also did voices for features and was a film collector and celebrity photographer. He had cancer.

JOSEPH MAHER (64), from Westport, County Galway, Ireland, was a stage and Broadway actor who had roles in TIME AFTER TIME and HEAVEN CAN WAIT (both 79), UNDER THE RAINBOW and GOING APE! (both 81), THE EVIL THAT MEN DO and FRANKENWEENIE (both 84), BIGFOOT (87), MY STEPMOTHER IS AN ALIEN (88) and MARS ATTACKS! (96). He also acted on many TV shows including several soap operas, WONDER WOMAN and TALES FROM THE CRYPT.

JEAN (Alfred Villain) **MARAIS** (84), from Cherbourg, France, was in films since 33, but became his country's most important leading man of the post war years. He starred in LA BELLE ET LA BETE (46), LES PARENTS TERRIBLES (48), and ORPHEE (49). Some later roles were in NUDE IN HIS POCKET (57), TESTAMENT OF ORPHEUS (59), FANTOMAS (64), and its two sequels, plus many historical adventure films. His last



Akira Kurosawa

credits include *DONKEY SKIN* (70), *PARKING* (85) and *STEALING BEAUTY* (96). Marais was a lover of his frequent film and stage director Jean Cocteau (who died in 63).

E. G. (Edda Gunnar) MARSHALL (88), from Owatonna, Minn, started acting on stage in the 30s. He was in films since 45, including *UNTAMED FURY* aka *SWAMP VIRGIN* (47), *CALL NORTHSIDE 777* (48), *THE BAMBOO PRISON* (54), *THE SILVER CHALICE* (54), *TWELVE ANGRY MEN* (57), *COMPULSION* (59), *THE POPPY IS ALSO A FLOWER* (66), *THE PURSUIT OF HAPPINESS* (71), *BILLY JACK GOES TO WASHINGTON* (77), *THE PRIVATE FILES OF J. EDGAR HOOVER* (78), *VAMPIRE* (79), *SUPERMAN 2* (80), *CREEPSHOW* (82), *MY CHAUFFEUR* (86), *NATIONAL LAMPOON'S CHRISTMAS VACATION* (89), *TWO EVIL EYES* (90), *THE TOMMYKNOCKERS* (93), *NIXON* (95), and *ABSOLUTE POWER* (97). Marshall also acted on Broadway and was in hundreds of 50s TV dramas. He had roles on *LIGHTS OUT*, *INNER SANCTUM*, *SUSPENSE*, *HITCHCOCK*, *ROUTE 66*, *THE DEFENDERS* (61-4), *THE NEW DOCTORS* (69-73) and *NIGHT GALLERY*. He also narrated National Geographic documentaries. His parents were Norwegian.

THERESA MERRITT (75), from Emporia, Virginia, was in *THEY MIGHT BE GIANTS* (71), *THE WIZ* (78), *ALL THAT JAZZ* (79), *THE SERPENT AND THE RAINBOW* (88) and *VOODOO DAWN* (90). She also starred on the *THAT'S MY MAMA* series (74/5). She died in June.

PAUL MISRAKI (Misrachi) (90), from Istanbul, Turkey, composed "over 150" soundtracks for Godard, Bunuel, Welles, Vadim, Franco and others. Some credits are *ATOLL K* (51), *ALI BABA AND THE FORTY THIEVES* (54), *MR. ARKADIN* (55), and *GOD CREATED WOMAN* and *DEATH IN THE GARDEN* (both 56), *ALPHAVILLE* (65), *ATTACK OF THE ROBOTS* (66) and *THE DAY THE HOT LINE GOT HOT* (69).

CORBETT MONICA (68), from St. Louis, MO, was a stand up comic, frequently on *ED SULLIVAN* and *THE TONIGHT SHOW*. He was a regular on *THE JOEY BISHOP SHOW* (63-5) and appeared in *THE GRASSHOPPER* (70) and *BROADWAY DANNY ROSE* (84).

THOMAS NARCEJAC (89), from Rochefort-sur-Mer, France, wrote the novels (with Pierre Boileaud) that the movies *LES DIABOLIQUES* (54), *DEMONIAQUE* (57), *VERTIGO* (58), *THE HORROR CHAMBER OF DR. FAUSTUS* (59), *MURDER AT 45 R.P.M.* (60), and *BODY PARTS* (91) were based on. *REFLECTIONS OF MURDER* (74), *HOUSE OF SECRETS* and *DIABLOLIQUE* (both 96) were all remakes.

MOLLY O'DAY (Noonan) (88) was in many silent and sound Hal Roach produced shorts, acting with Laurel and Hardy and Our Gang.

MARTHA O'DRISCOLL (76), from Tulsa, OK, was in movies since she was 12, including *GIRL'S SCHOOL* (39), *LI'L ABNER* (40), as Daisy Mae, *THE REMARKABLE ANDREW* (41), *REAP THE WILD WIND* and *YOUTH ON PARADE* (both 42), *CRAZY HOUSE* (43), and *GHOST CATCHERS* and *FOLLOW THE BOYS* (both 44). In one of her last roles, the blonde beauty played a hunchback in *HOUSE OF DRACULA* (46).

DICK O'NEILL (70), from The Bronx, was in *CAPTURE THAT CAPSULE!* (61), *GAMMERA* (66), *PRETTY POISON* (68), *THE U.F.O. INCIDENT* (75), *THE BUDDY HOLLY STORY* (78), *WOLFEN* (81) and *I MARRIED A MONSTER* (98). Some of his many TV roles were in *WAY OUT*, *WONDER WOMAN*, and *THE INCREDIBLE HULK*.

GENE PAGE (58), composed the score to *BREWSTER McCLOUD* (70) and *BLACULA* (72).

ALAN J. PAKULA (70), from The Bronx, produced films directed by his partner Robert Mulligan including *FEAR STRIKES OUT* (57), *TO KILL A MOCKINGBIRD* (62), and *UP THE DOWN STAIRCASE* (67). He directed (and usually produced) 16 features including *KLUTE* (71), *THE PARALAX VIEW* (74), *ALL THE PRESIDENT'S MEN* (76), *SOPHIE'S CHOICE* (82), which he also wrote, *DREAM LOVER* (86), *THE PELICAN BRIEF* (93), and *THE DEVIL'S OWN* (97). He died in a car accident on The Long Island Expressway. Pakula's first wife was actress Hope Lange.

KORLA PANDIT (76), from New Delhi, India, wore a turban and played a Hammond organ on his weekly west coast TV music show starting in 1948. He recorded 13 50s/early 60s LPs (many on colored vinyl) for Fantasy and made early 50s Transcription shorts. He became a cult figure for his experimental pre new age lounge music, scored a re-release of *THE PHANTOM OF THE OPERA* and was in *WHICH WAY IS UP?* (77) and *ED WOOD* (94). Some say Pandit, who first recorded as Juan Orlando, was actually Hispanic.

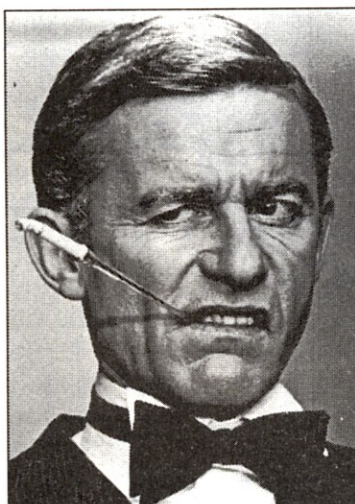
LEO PENN (77) directed over 400 hours of prime time TV including episodes of *GUNSMOKE*, *BONANZA*, *HITCHCOCK*, *I SPY*, *GIRL FROM U.N.C.L.E.*, *VOYAGE TO THE BOTTOM OF THE SEA*, *LOST IN SPACE*, *STAR TREK*, *GHOST STORY*, *KOJAK*, *COLUMBO* and *THE BIONIC WOMAN*. He directed *A MAN CALLED ADAM* (66), *DARK SECRETS OF HARVEST HOME* (78), *MURDER IN MUSIC CITY* (79) and *JUDGMENT IN BERLIN* (88). He acted in *NOT WANTED* (49), *THE CROSSING GUARD* (97), with his actress wife Eileen Ryan, and directed by their son Sean, and *WILD LIFE* (84) starring his son Christopher. Penn had cancer.

WILLIAM PRESTON (78), from Columbia, PA, was in *THE EXORCIST 3* (90), *THE FISHER KING* (91), *WATERWORLD* (95) and *JOE'S APARTMENT* (96). He also was Oldy Olsen on *CONAN O'BRIEN*.

HUGH REILLY (82), from Newark, New Jersey, was the father on *LASSIE* (58-64). He was also in some movies and many TV shows (including soap operas).

JEROME ROBBINS (Rabinowitz) (79), from NYC, choreographed many hit Broadway musicals, *ON THE TOWN* (49) and other classic musical films, and co-directed and choreographed *WEST SIDE STORY* (61).

ESTHER ROLLE (78), from Pompano Beach, FL, was Florida on *MAUDE* (72-4) then *GOOD TIMES* (74-9). An original member of the Negro Ensemble Company, she was also in *NOTHING BUT A MAN* (64), *CLEOPATRA JONES* (73), *ROOTS* (77), *THE MIGHTY QUINN* (89), and



Charlie Chan And The Curse Of The Dragon Queen



Beauty And The Beast (Jean Marais)

many TV movies. Some series parts were on THE INCREDIBLE HULK and DARKROOM. Rolle was one of 18 children.

JOHNNY ROVENTINI (88) was famous for yelling "Call for Phillip Morris" on radio and TV cigarettes ads since the 30s. The "smallest bell-boy in the world," also appeared on many top TV shows. "Little Johnny" was later played by the late Gus Wayne.

DAVID ALLEN "Chico" RYAN (50), from Arlington, Mass, was a bassist with The Happenings, then, since 73, bassist and a singer for Sha Na Na. The 50s revival group hosted their own network show (77-81) and appeared in GREASE (78).

ENRICO SABBATINI (66), from Spoleto, Italy, was a costume designer for many films including THE TENTH VICTIM (65), GHOSTS ITALIAN STYLE (67), CANDY and MACHINE GUN MCCAIN (both 68), CAMILLE 2000 (69), THE LICKERISH QUARTET (70), ILLUSTRIOUS CORPSES (76), THE MISSION (86), CUTTHROAT ISLAND (95), and SEVEN YEARS IN TIBET (97). He died in a car accident in Morocco while working on a CLEOPATRA miniseries.

ELDON SHAMBLIN (82), from Weatherford, OK, was rhythm guitarist for Bob Wills And His Texas Playboys in the 30s, then again after the war until 59. He recorded and toured with Merle Haggard from 75 until the mid 90s and recorded his final solo LP at the age of 80.

OUIS K. SHER (84), from Columbus, Ohio, founded The Art Theater Guild, a nationwide chain of 50 theaters that specialized in foreign, indy, underground, and sex films. He made the news for censorship cases, including the banning of Louis Malle's THE LOVER in 59. He later formed Sherpix Distribution. Some releases were FLESH, LONESOME COWBOYS, WITHOUT A STITCH, and POPCORN (all 69), SATANIS, CENSORSHIP IN DENMARK, HISTORY OF THE BLUE MOVIE, QUIET DAYS IN CLICHY, and MONA (all 70), WEED (72) and the re-issue of THE HOUSE OF WAX. THE STEWARDESSES in 3-D was his biggest hit. His theaters were the first to screen films by Lucas, Coppola and Scorsese. Sher might be the one person most responsible for taking America out of the dark ages of productions codes (and for introducing porno features). Note: One of his theatres was just a block from my junior high school!

"Buffalo" **BOB** (Robert E.) **SMITH** (80), from Buffalo, NY, went from vaudeville and being a pianist and MC for Kate Smith to hosting HOWDY DOODY (47-60), America's first major national hit kids' show. In 1956, a new (animated) character was added: Gumby. The next year, the show started being aired in color. He later did live campus nostalgia shows and even one at the Fillmore East. He had cancer.

HAL SOUTHERN (79) wrote "I Dreamed Of A Hill-billy Heaven," a country hit for Eddie Dean (in 55) and Tex Ritter (61). He also wrote the music for the nudie movie TOBACCO ROODY (70) and appeared in several films including BLAZING SADDLES (73).

J. D. SUMNER (73) was a very deep voiced bass singer with The Sunshine Boys and The Blackwood Brothers gospel groups. He and The Stamps sang with Elvis on records and in concert during the 70s.

ROSA TURICH (95), from Tuscon, AZ, was in ZORRO RIDES AGAIN (37 serial), BOWERY BUCKAROOS (47), and JESSE JAMES VS. FRANKENSTEIN'S DAUGHTER (66), with her husband Felipe. Both were in many western features and TV shows. Felipe y Rosita were also an L.A. area comedy team.

O. Z. WHITEHEAD (87), from NYC, was in THE SCOUNDREL (35),

THE GRAPES OF WRATH (40), ROAD HOUSE (48), BEWARE MY LOVELY and FOR MEN ONLY and FEUDIN' FOOLS (all 52), THE HORSE SOLDIERS (59), and PANIC IN YEAR ZERO! and THE MAN WHO SHOT LIBERTY VALANCE (both 62). He also was on SUSPENSE, HITCHCOCK, PERRY MASON, BONANZA, and other shows.



(Clerow) **FLIP WILSON** (64), from Jersey City, New Jersey, was a California based nightclub comedian who started appearing on network TV shows in the mid 60s. He hosted his own popular NBC variety show (70-74) and was in UPTOWN SATURDAY NIGHT (74), SKATETOWN U.S.A. and THE FISH THAT SAVED PITTSBURGH (both 79). 5 of his Lps (on Atlantic and Little David) made the charts. In 81, he was busted for coke. One of "as many as 24" children, he was raised in a foster home (and reform schools). Wilson had liver cancer.

TURNER "Rocky" WILSON JR. was in The Sharps in the 50s, then The Rivingtons. He was the bass singer on "Papa Oom Mow Mow."

VINCENT WINTER (50), from Scotland, was a child actor in TIME LOCK (59), GORGO (61), and THE THREE LIVES OF THOMASINA (63).

FRANKIE YANKOVIC (83), from Davis, W. Virginia, was dubbed the Polka King when he and His Yanks crossed over and made the top 20 (on Columbia) with "Just Because" (in 48) and "Blue Skirt Waltz" (49). Based in Cleveland's Slovenian Collinwood neighborhood, he starred in early 50s Telescription shorts. Yankovic later had his own TV shows in Cleveland and Chicago and remained tops with the many polka fans in midwestern states. He continued to tour until 96. In recent years, the accordion player/singer recorded with the unrelated Weird Al, Kinky Friedman and even Drew Carey. Remember: "In Heaven, There Is No Beer."

FREDDIE YOUNG (96), from London, was an Oscar winning cinematographer who started as a lighting cameraman in the 20s. Some later credits were TREASURE ISLAND (50), IVANHOE (53), KNIGHTS OF THE ROUND TABLE (54), LUST FOR LIFE (56), SOLOMAN AND SHEBA (59), MACBETH (60), GORGO (61), LAWRENCE OF ARABIA (62), and other David Lean epic s, CHARADE (64), LORD JIM (65), YOU ONLY LIVE TWICE (67), NICHOLAS AND ALEXANDRA (71), THE BLUE BIRD (76), THE MAN IN THE IRON MASK (77) and SWORD OF THE VALIANT (84).

ROBERT (George) **YOUNG** (91), from Chicago, had small roles in films as early as 1927 and signed with MGM in 31. Some of his "over 80" feature roles were in THE BLACK CAMEL (31), with Lugosi, HELL DRIVERS (32), Hitchcock's SECRET AGENT (36), Todd Browning's MIRACLES FOR SALE (39), NORTHWEST PASSAGE (40), WESTERN UNION (41), THE CANTERVILLE GHOST (44), THE ENCHANTED COTTAGE (45), CROSS-FIRE and THEY WON'T BELIEVE ME (both 47) and SECRET OF THE INCAS (54). He was the star of the radio (49-54) then TV (54-60) series FATHER KNOWS BEST and MARCUS WELBY M.D. (69-75). An admitted alcoholic, he made the news by trying to kill himself in 91.

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